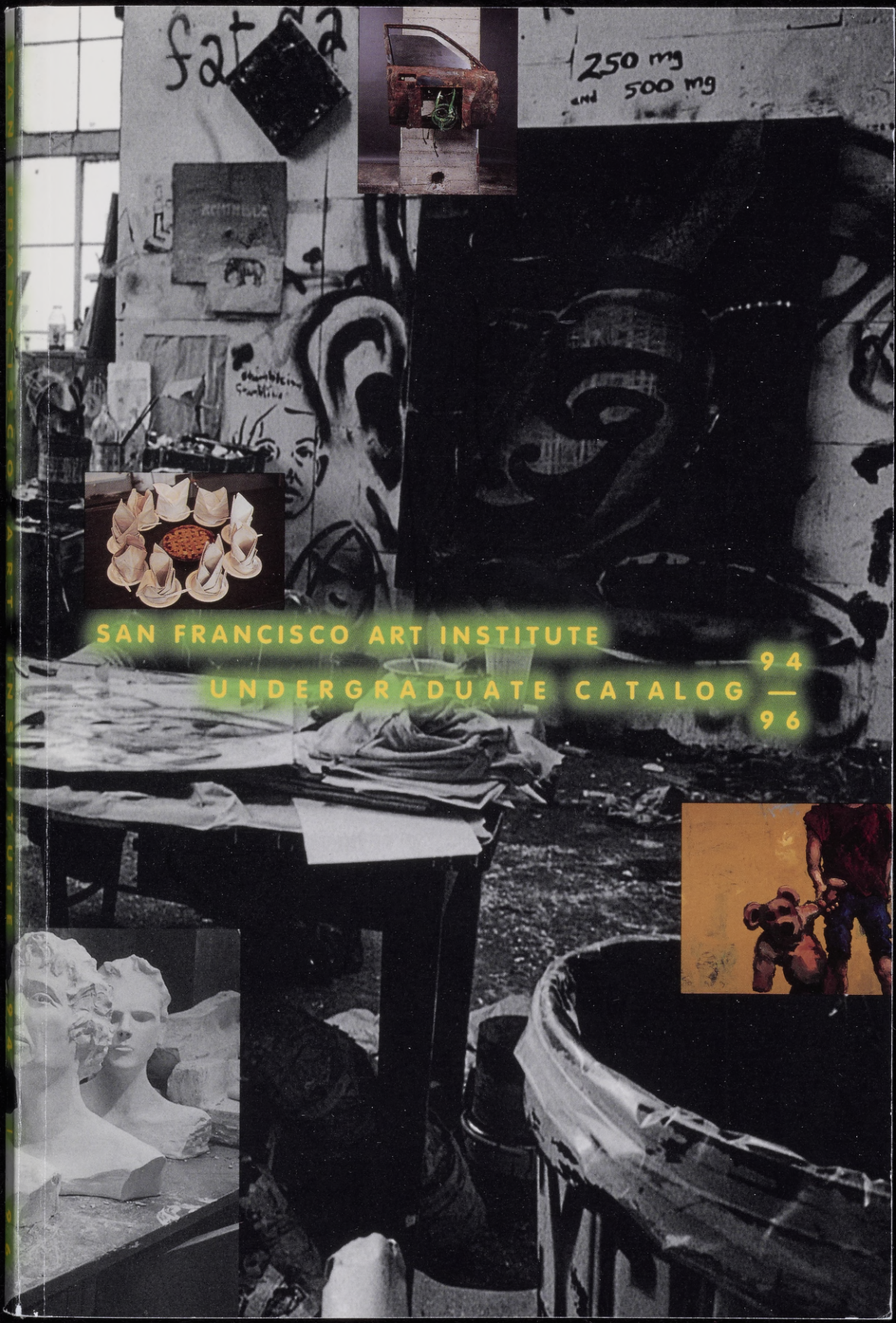
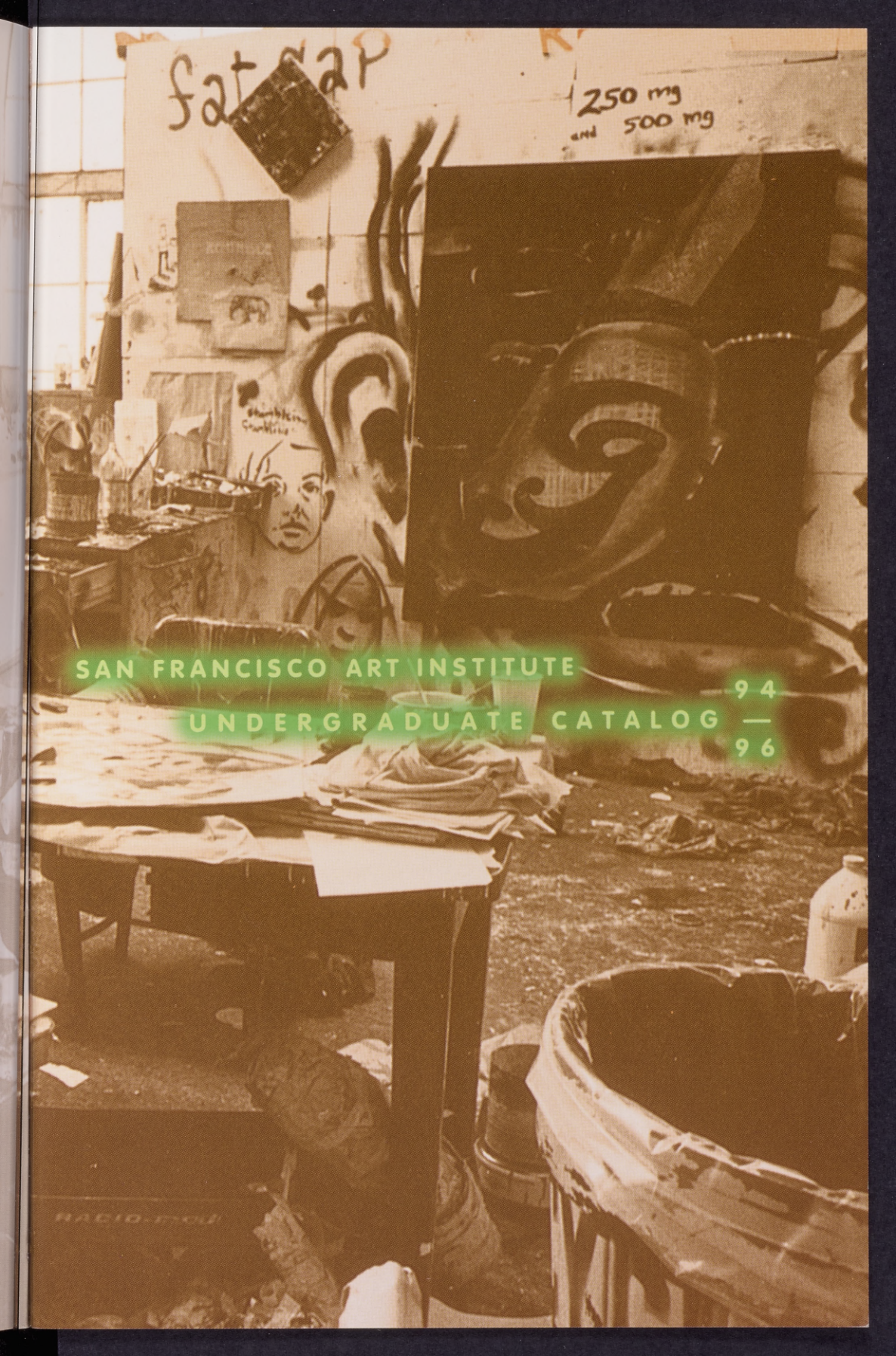


SAN FRANCISCO ART INSTITUTE

UNDERGRADUATE CATALOG 94 — 96

SAN FRANCISCO ART INSTITUTE



SAN FRANCISCO ART INSTITUTE

UNDERGRADUATE CATALOG 94 — 96

The San Francisco Art Institute has really only pursued one tradition in more than 120 years of existence–the tradition of innovation.

Innovation means a daily commitment to renewal. It demands that we continue to grow, and never to settle.

Our forebears left us an inspired physical space, modeled on the medieval Italian hill town. Cloistered,

yet opening onto a view of a great city, it fuels our creative inspiration.

Every day it is possible to awaken, revitalized by the truth that we are all connected, yet all valuable individuals who are speaking to each other through our work the things we cannot say in words.

We invite you to greet the new day with us. We are waiting to meet you.

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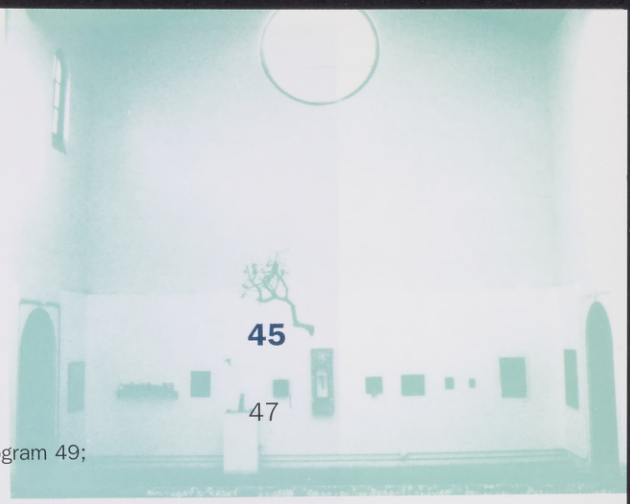

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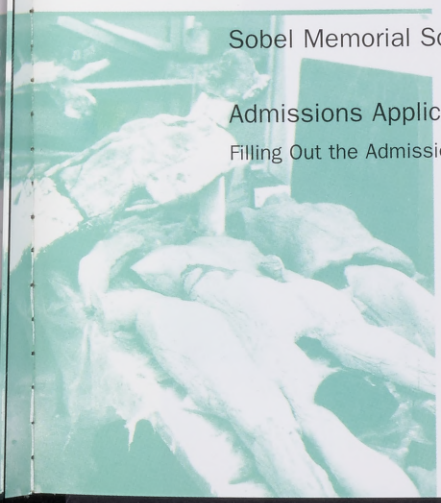
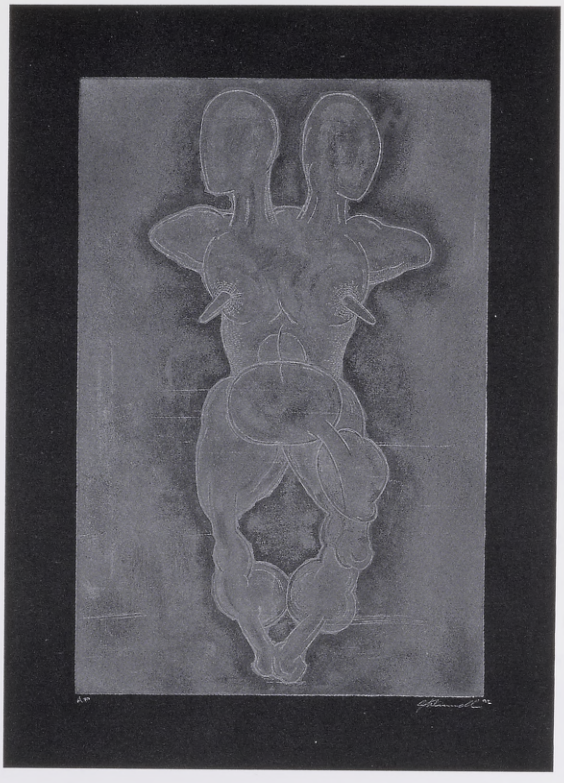
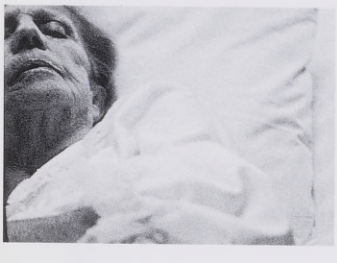






president's message

There is a level of commitment to the fine arts among the faculty and students of the San Francisco Art Institute that in my experience is unique among art schools. Even after six years as president, the intensity of that commitment continues to impress and delight me every day.

Yet, inasmuch as every institution, with some justification, claims to be unique, I can not recommend this to you as a sole criterion for selecting a college or this college. Nor do I recommend that you pay much attention to the various publications that rate institutions of higher learning according to reputation or statistical formulas. A recent study concluded that the actual quality of an institution and the success of its students are due to factors largely unquantifiable, and entirely unrelated to what is in such guides.

What I *would* like to recommend you do first is read this and every other catalog carefully and critically. We have done our best to give a true picture of the San Francisco Art Institute in these pages. We have tried to make it as broad a picture as possible. Not only will you read about the new curriculum and what the faculty chairs have to say about the various departments, you will also find several student profiles and an essay by a prominent critic on the Bay Area art scene. And, of course, you will encounter many works of art.

Even the most successful catalogs are limited. And so the other thing I would like to encourage you to do is to visit the campus. Try to feel what it would be like to be a part of this community. I think what you will find is a place where art is a life-enhancing activity that communicates who we are on a very deep level. And while the Art Institute will not be the appropriate environment for all, I know that it will be the perfect environment for many, just as it has been for more than 120 years.

Bill Barrett
President

dean's message

I have been acquainted with the remarkable history of the San Francisco Art Institute for many years, going back to when I was an art student in the 1960s. At that time, I had not yet visited the West Coast. Even so, I remember marveling at the legacy of those who had taught or studied here. My earliest knowledge of the institute came from a major magazine article on the Bay Area artists who were changing the face of contemporary American painting in those days: Elmer Bischoff, Paul Wonner, David Park and Richard Diebenkorn. All of these artists were in one way or another involved with the Art Institute. (My lifelong admiration for the art of Diebenkorn has not waned since then.)

I later learned of the many other artists who were part of the Art Institute's long history: Diego Rivera, who in 1931 created the mural The Making of a Fresco Showing the Building of a City in the gallery now named after him; Ansel Adams, who created the photography department, which later featured such instructors as Minor White, Edward Weston, Imogen Cunningham and Dorothea Lange; Clyfford Still, who launched abstract expressionism on the West Coast while teaching here; Mark Rothko, whose brief but intense stay is said to have created the foundation for contemporary West Coast painting; and the many distinguished graduates that included Enrique Chagoya, Roy De Forest, Mark Alice Durant, Karen Finley, Frank Lobdell, Robert Motherwell and William Wiley. I also knew that many of today's major filmmakers, photographers, performance artists, video artists, printmakers, sculptors and painters continue to teach here. So when I had the opportunity to come to the Art Institute in 1993, I jumped at it eagerly.

The lure of the San Francisco Art Institute is more than its glorious history and more than the magical stimulus of the historic Spanish colonial complex on Chestnut Street. The lure of the Art Institute is also in its teaching philosophy. Our abiding principle is an emphasis on the development of the personal values of the individual artist. We believe that better art results from the growth of those values through an interaction with the widest spectrum of cultural ideas and perspectives. We will not teach you what art is. Instead we will teach you how to get the best from within yourself and how to relate to the world on your own terms as an artist.

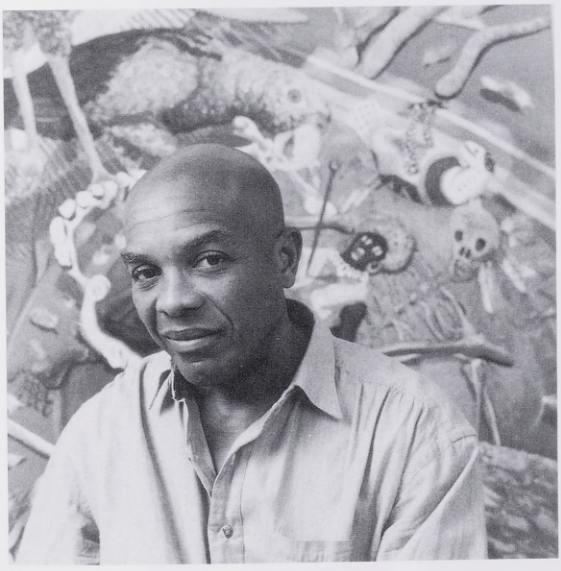
At the Art Institute we believe in helping you to develop your art ideas through practice before discussion. Art – whatever it might look like ultimately – comes from making things. It originates with your convictions and experience, through trial and error, experimentation or intuition. Of course, we also believe in reason

and analysis. But we prefer that you learn to articulate or justify the art you create afterwards. We don't think prior arguments should restrict creativity.

Rather than imposing a standard, you will find instructors here who will work with you on art that need not look like their own. You will find instructors who will work with you on interdisciplinary or multimedia approaches. You will find instructors who encourage you to develop art based upon alternative cultural perspectives. We also provide a broad education in the humanities, science and art history that prepares you for your role in society as an educated person as well as an artist.

As the 21st century draws near, I believe that the Art Institute is in a position to play the pivotal role in the development of the arts. Located in the gateway to Asia, we have the opportunity to reinforce and expand the Asian dimensions of American art. Indeed through enhanced reciprocal influence with Asian cultures, we can move the center of art from West to East. Our relative proximity to South America promises to develop into a rich Pan-American culture. Our programs involved with Native American artists and peoples are becoming much stronger. As an African American, I am encouraged by recent programs at the Art Institute that explore the historic and contemporary art by people of African origin. These elements, together with the rich Euro-American traditions that form the core of the Art Institute, suggest the exciting future of art. Indeed here at the Art Institute we are facing the encouraging prospect of making art with and by people from all across the planet.

Come. You, I and everyone here – students and faculty alike, artists from all over the world – let us learn the future of art together.



Keith Morrison
Dean

THE ART INSTITUTE

then . . .

By Fred Martin

The Art Institute's record of innovation is traceable back to the Gold Rush days.

Early performance art.

Fred Martin has been with the San Francisco Art Institute off and on - mostly on - for more than 40 years. He's had many roles, including student, faculty member, director of exhibitions and dean. Every semester he gives a talk to the Institute's new artists. This is one of those talks.

Now is a dawn, your dawn, in a new time, a new place. You've come here to join, to be part of the tribe of the artists of San Francisco.

We all came here at some time or another—the first of us back in 1847 when San Francisco was a village called Yerba Buena and before the gold was found. We came because we were adventurers looking for something new, leaving something not as good. Artists always search for something better; artists leave something not as good in order to make something better.

Anyway, we came to San Francisco even before the gold was found, and after the gold was found, we came in the thousands. Every kind of person came to San Francisco then, including us artists. Pretty soon there was a city, and pretty soon, in the early 1870s, we found out that by getting together as a group we could make an impression—we could show and sell our work. So some artists, some newspaper people, some collectors got together and founded the San Francisco Art Association. We had our first exhibitions in the rooms we rented over a fishmarket.

What we artists do is to make the images of imagination, and what imaginations are, are the visions by which people live. In those days of the 1870s and 1880s, the images we artists made were the image of the West as the natural paradise. This is the image that ecologists live by even today.

Some of us painted it. But there's another thing we artists do—we adventure not only in places, but in materials. Whatever new medium comes along, we're going to try to use it. So Eadweard Muybridge went to Yosemite and hauled with him whatever photographic equipment was necessary in those days, all that long way in a wagon, to make the photographic image of Yosemite.

In the 1880s, we left the rooms over the fishmarket and moved into the Mark Hopkins mansion. Mark Hopkins was one of the four great railroad barons who built the transcontinental railroads as part of the westward expansion. He planned an enormous house at the top of Nob Hill, and he died as it was being built. His wife married the interior decorator, and then she died. The decorator didn't want to stay in San Francisco, so he left the house in trust for us artists (as the San Francisco Art Association) and moved to Maine to live with his chauffeur. The house became our museum—we had the first museum west of the Mississippi—and our school was in the stables. The gateposts to the mansion are still there, where the entrance to the Mark Hopkins Hotel is today.

Well, in that mansion we continued our work—we taught, we exhibited (and we can't do one without the other, by the way). The director of the school was Arthur Matthews, who had studied in Europe the most advanced ways of painting the true high art of those days. Muybridge climbed to the top of the mansion's tower—at that time the highest point in San Francisco—and used the latest technology, a three-hundred-and-sixty-degree panoramic camera that rotated in a continuous circle, to make a continuous view of the city. We artists make the images that people live by—their images of their houses and cities as well as the pictures of the Edens of their dreams.

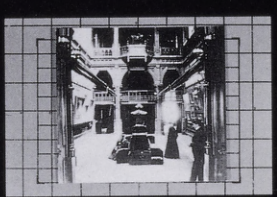
Artists always teach the highest, most advanced things they know. In the early 1900s, we considered the human figure as a solid mass; the artist's goal was to draw in charcoal and to paint in oil, to cast in plaster and to carve in marble an imitation of that solid mass. Everyone's rendering and carving was exactly alike; that's how you knew they were good.

By the way, in those days we had parties and today we have parties. We have fundraising parties and we have just plain party-parties because the thing that artists like to do is to let off steam. Those were good times between 1890 and 1906. But then there was an earthquake and a fire, and our mansion was destroyed.

Now, you're going to have some tough times at this institution—not as tough as a city burned down, but almost as bad for you, anyway. But one of the things that artists do not do is give up. So we didn't. It may sound corny, but we have a Victorious Spirit (the title of a mural by Arthur Matthews). Matthews made many murals for the new buildings being built after the fire—public images to inspire, just as we make public art to inspire today.

The Panama-Pacific International Exposition was the great world's fair of 1915, held to celebrate the completion of the Panama Canal and to show that San Francisco had risen from the ashes. At the fair we artists built the Palace of Fine Arts, designed by Bernard Maybeck, who was then on our Board of Trustees. We built the Palace of Fine Arts to house the most outstanding exhibition of the art of the world in 1915, including our own work and also the Armory Show from New York. Maybeck decorated the Palace of Fine Arts with symbolic sculptures of maidens peering into mysterious boxes—treasure chests. The maidens and the chests symbolized the fine arts—that is, they symbolized the mysterious.

After the fair was over, we continued the exhibitions in the Palace of Fine Arts under the name San Francisco Museum of Art, and we re-named our school the California School of fine Arts. In the 1930s, the museum separated to become what is today the San Francisco Museum of Modern Art. You know we never do get along—artists and curators, artists and museum directors, artists and collectors. The museum went its way and we artists went ours, although we have always continued to work together on many things.



In the early 1920s, we sold the property at the top of Nob Hill and built what is now called the Old Building on Chestnut Street. Sometimes people wonder what the architectural style of the Old Building is. The architect lived across the street. Someone asked him once what style it was, and he said, "It's the style I like to look at." It's the style, in fact, of an Italian Hill town. And, as medieval hill towns were also fortresses and monasteries, it's also the style of a monastery—that is, in the style of something enclosed. It needs to be, because we do special things here that need protection until they are strong enough to fly on their own.

Well, the Old Building opened. The pool in the courtyard didn't have its tiles yet. And then, as now, people came, people with ideas, people who achieved. We talked with them, we mixed with them. Henri Matisse came and visited the school and talked with students. We had a party for him. People come here from all over the world—you'll meet them and talk with them. You'll go to their lectures and decide for yourself if they're geniuses or fools. You will join the artist tribe, you will be part of the artists' club, of the artist family, the artist companions.

Then, in the 1930s, San Francisco and the United States experienced the Great Depression. Dorothea Lange captured some of the desperation of that time in her photographs. You can read the 1930s' images in her work as the image of yourself as an artist today—it's hard, like migrant farm work. You can get desperate like the people in the photos.

We artists responded to this time of social crisis. Diego Rivera came and painted a mural here in what we call now the Diego Rivera Gallery. His mural represents the artist's involvement in social work, in the transformation of society to make a better world. So, in this time, in the 1930s, we had Matisse coming to the San Francisco Art Institute and representing art for the enhancement, for the beauty of life, and we had Dorothea Lange and Diego Rivera making art to transform society and life itself.

World War II came at the end of the 1930s, and we artists all went off to it. We went to the factories and battlefields, we went to the sea and the air. We all went off to war, and SFAI was dark. When the war was over, there was one great passionate idea shared by all those who came back—back to art from those battlefields, those factories—and that idea was that out of the ruins of the world we would create a new one, a whole, a united world. Clyfford Still and Mark Rothko came to teach at SFAI. Still said that this world would need an art that accepted its moral responsibility for life or for death. Mark Rothko said that this new world must have an art transcending the known; that the artist must search beyond the known into the unknown.

Still brought to SFAI a painting by Rothko that had just been made. He set the painting up in a small room, and made us come in—10 or 15 of us—and look at it silently for 20 minutes. This was one of his ways of teaching. You've come to a place where you're going to find some unusual ways of teaching. These strange teaching methods are not jokes, they are not to make you look like fools (although I must admit that many of us felt like fools looking at that painting of Rothko's and not knowing what we were seeing). All of our teaching has always been about vision, about an art that tries every way we know to reach and to inspire people. As Clyfford Still said, you are responsible for what you do, and as David Park explained, and by his life demonstrated, if you are true to yourself, you cannot be false to anyone.

So there came into our tradition, our tapestry of beliefs, our braided rope of values, three more things beyond the natural world, beyond the art for art's sake, beyond the art for the enhancement of life and for social transformation. There came Clyfford Still's moral imperative and Mark Rothko's search for the transcendent and David Park's affirmation that whatever your art is, it isn't anything if it isn't yours.

In the 1940s, Ansel Adams created the first fine art photography department here at SFAI—no more food shots with potatoes and pots and pans, no more fashion shots of models modeling clothes. This was photography as art, as ethical as Clyfford Still, as seeking of the transcendent as Mark Rothko, as authentically personal as David Park, as perfectly structured visually, aesthetically and technically as Arthur Matthews, and as focused on the sublime in nature as Eadweard Muybridge and Albert Bierstadt.

And, of course, visitors continued to come to SFAI from all over the world: Frank Lloyd Wright and Mark Tobey, Gregory Bateson and Marcel Duchamp—the most advanced architects, the most spiritual painters, the most complex and inventive artistic minds.

But then, as happens in every artist's life, we came again upon a disaster. This time it was financial. The veterans of World War II ran out of GI money and the school began to run out of students. But the artists rallied around and insisted that the school go on. And so it did, with a new director who recreated the strength that had been there, with Frank Lobdell to represent the mythic, the abstract expressionist ethical transcendent, and with Richard Diebenkorn and Elmer Bischoff to represent the living out of that unique vision in the painting of daily life.

These were high times, they were moral times, they were serious times, they were the 1950s here at SFAI. And, of course, because we live by generations—you're the next one coming in now—you spot the foolishness, the bombast, as well as the truth of your teachers. And so the students of those days made parodies of the art history they were taught—for instance, Wally Hendrich's "Bottom Jelly" parody of Botticelli. At the same time, beyond parody, we had work that was a fulfillment of Still's ethical demand, Rothko's transcendental aspiration and David Park's affirmation of personal authenticity—for instance, the work of Jay Dafeo.

So in those days, in the late 1950s, early 1960s and into the middle 1960s, we had irony, we had transcendence and we also had work like Bruce Conner's, denouncing all of the tortures that ever come along in the world. Each period through which we artists pass, we create; and then the next generation creates beyond it. You'll do that too. Bill Wiley created "Columbus Re-routed" out of Clyfford Still. We'll come down on you with all kinds of ideas and insistences; you'll re-route them to your own ideas and insistences.

The late 1960s was the time of the Summer of Love. People sometimes talk disparagingly about the Summer of Love because it ended in the pain and agony of the Vietnam War. But it was a beautiful time. We had the first human Be-In here, in Golden Gate Park. Gerry Burchard made a "grab shot" of it.

Well, we come together, we seek, we expand, we grow, and we couldn't fit any longer in the Old Building, so we built the New Building beside it. We expanded so we could do all kinds of new things, so we could go on to new media. Remember how we always seek? With the space the New Building provided, we could go onto film as the next thing that artists could do; and so we created a film department, not as a place to make Hollywood movies, but as a place to experiment in light and sound, color and motion. Then came another department, performance/video: new genres. This department uses computers, video or whatever new technology you might think of in the service of the individual artist, seeking whatever medium might most fully realize the idea and aspiration of the work.

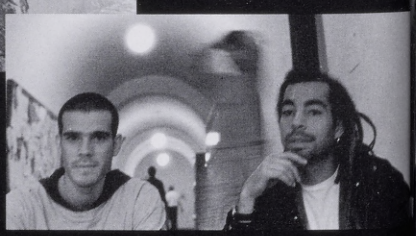
So you've come here to join this tribe, to be part of this on-going, living family. You've come in that 800 Chestnut Street door this morning and walked across that courtyard with the tiled fountain just as I did. I walked around the school today, very early before you got here, and I went into the drawing studio, studio 13. The furniture was up on the tables; there was nobody there; there was charcoal smeared about. I looked at the skylight and the light falling on the drawing tables, and I thought of how you're coming here to this place, this studio where there have been a million images. Hundreds, quite literally thousands of people have worked in this studio, making the images which they live by, making the images which the whole world, in its way, lives by. You may think it doesn't matter to the world what you do, but remember this art may be for life or for death—you are responsible.

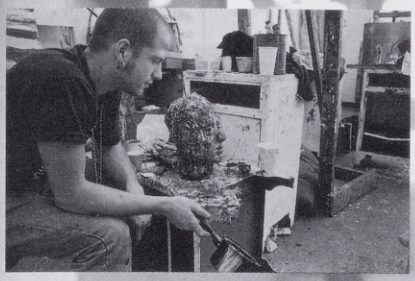
I went into studio 16, the photography studio where the light was blazing in through the high, eastern window, and I looked out the window and out across the city and the bay beyond. I thought that whatever we artists do, whatever images we make, even if we think no one cares, we are part of society—we make images by which our society lives.

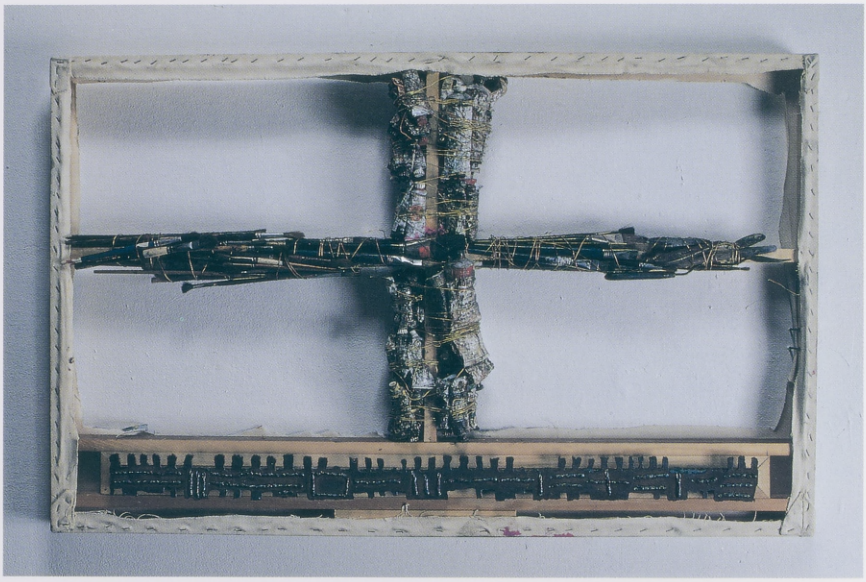
A couple of years ago, out on the quadrangle, beyond the edge of the auditorium, some of us worked with Linda Fleming as she made a sculpture that reached into the sky. That's what we do, we reach into the sky. Another time I went up on the roof and there was this kind of a luminous Stonehenge—actually it was made out of coat hangers covered with fiberglass. That's what we make—something luminous, something great.

Bruce Nauman taught here right after he got his MFA. There's a piece he showed then, which he made in the first couple of years of his career. The words are, "The true artist helps the world by revealing mystic truths." Some people think that's ironic and that the true artist is ironical. Others, like me, take it literally and think it's true. The true artist reveals mystic truths (and mystic truths are simply your deepest beliefs) in an expanding spiral that reaches out. Bruce Nauman made the spiral out of red neon. The red spiral is the spiral of life. We reach out through it.

So you've come here to join us. We're glad you're here. It's going to be a hassle. It's going to be an adventure. Welcome.







THE sf ART WORLD

The view from the Art Institute.

By Margie O'Driscoll

Margie O'Driscoll served as arts liaison to Mayor Art Agnos and is the former director of the San Francisco Arts Commission. Currently, she is a freelance writer and lecturer on the role of art and government. In 1993, she was writer-in-residence at the Headlands Center for the Arts. She apologizes in advance for the brilliant artists and art movements not acknowledged in this piece.

I was born across the street from Golden Gate Park. Thirty-something years and 10 addresses later, I live one mile from the park. It may be a lack of imagination that makes me call this place home, but I think it is the sound of trains and foghorns at dawn, the smell of oil on canvas in the painters' studios at Hunters Point Shipyard, and the taste of spring rolls at my favorite Vietnamese restaurant. But there are countless other reasons why no other city quite measures up.

When I first left the Bay Area for an East Coast college, I expected that every place had the spirit of tolerance and passion for experimentation that the Bay Area did. After all, I grew up with the bell bottoms and tie-dye of the Summer of Love, picnics with the Mime Troupe in the park, Symphony evenings with my mother and frequent visits to galleries and museums. Although I knew the American landscape was different, I expected that every city boasted fiercely independent neighborhoods with a strong identity, innovative government with a sympathy toward the arts and a population of risk-takers. I was wrong.

I discovered, by living in other places, that San Francisco was a rather remarkable place, where June can be the coldest month and street artists have better jewelry than the jewelers. It is the kind of city where a mayor opposed homeporting a nuclear battleship at a shipyard because it would displace the largest arts colony in the country. It is the kind of city where a group of artists came together to form an organization called Visual Aid to give art supplies to people living with HIV. It is the kind of city where more people read the arts and entertainment sections of the newspaper than the sports pages. It is the kind of city where I stand in line with a Hmong grandmother, a Lebanese mother, a Latina teenager and her African American boyfriend to buy persimmons at the Farmers Market. In short, San Francisco is probably different from your hometown.

FRAMING THE ART SCENE

Part of this difference is the size and diversity of the arts community here. A couple of years ago, the City's Art Commission discovered that one in 11 jobs here are arts-related. Although most people were pleasantly surprised, it seemed a logical extension of a community that had long welcomed artists. In the 19th century, most Americans assumed that art and culture stopped at the New York border. But entrepreneurial San Franciscans hungering to dispel their image as a "coarse city," founded both the San Francisco Art Institute and the Bayview Opera House, two organizations that now lay claim to being the oldest American arts institutions of their kind west of the Mississippi.

A tradition of support for new arts movements throughout the broader populace has also shaped our view. Photography, painting and public art have all enjoyed dominance in San Francisco. F/64 artists Imogen Cunningham, Ansel Adams and Edward Weston moved photography from pictorialism to a precise art form in the 30s. And Dorothea Lange's "Angel in a Bread Line," shot in San Francisco, is my image of the Depression, since I am too young to know it any other way.

The Art Institute, formerly the California School of Fine Arts, became the breeding ground for both discourse and practice. As part of a larger master plan to convert a comfortable, private, academic art school into a new institution, President Eldridge T. Spencer invited Ansel Adams to develop a plan for a photography department at the Art Institute. The following year, 1945, the San Francisco Art Institute received an initial $10,000 grant from the Columbia Foundation to establish a department of photography.

Adams hired Minor White, Imogen Cunningham, Dorothea Lange and Edward Weston to lecture and teach. The premise of the program sounds ridiculously obvious today, but almost half a century ago the idea of a photography school that emphasized both technical proficiency and creativity was considered radical at best.

While the academic world was a feeding ground for technical creativity, San Francisco's broader community embraced photography with equal fervor. In a precursor to the "Day in the Life of..." series, Gini and Jerry Stoll, Ruth Bernhard, Imogen Cunningham and Paul Hassel developed "San Francisco Weekend" in 1955. An exhibition of 107 images of the city, it featured the work of 28 photographers taken over a single weekend.

Patrons and collectors slowly began to support photography and in 1967, Ansel Adams convened a group to discuss the formation of a nonprofit organization to support the medium. Friends of Photography was established in June with the opening of the Carmel Photography Center (just south of San Francisco, Carmel was Adams' home). Relocated to San Francisco a few years ago, its current home is across the street from the Moscone Convention Center.

Camerawork Gallery opened in San Francisco in 1978, bought from John Patrick Lamkin by 29 Bay Area photography aficionados for $1. They turned the gallery into a non-profit organization that is internationally recognized for its "cutting-edge" approach.

Photography became such an accepted medium of expression that in 1989, following the Loma Prieta earthquake, Mayor Art Agnos dispatched photographers to document the damage that the City had sustained, in anticipation of a visit from the President. The President's handlers had carefully devised a tour of the Marina district, a wealthy, primarily white enclave with sweeping views of the Golden Gate. Yet Agnos knew that the area hardest hit was South of Market, a neighborhood of artists' studios and low income people.

Certain that the President would never choose to visit this area, the Mayor assembled a photo album of the devastation and thrust it into the hands of the President. The President was so moved that he insisted that San Francisco be assisted in its rebuilding of low-income housing.

CELLULOID IN THE CITY BY THE BAY

In less dramatic fashion, San Francisco also used film in an attempt to eradicate the "world's oldest profession." In 1913, in anticipation of the Panama Pacific Exposition, the *San Francisco Examiner*, conducted a campaign to rid the city of prostitution. Led by publisher William Randolph Hearst, the goal was to eliminate the 300 dance halls and saloons crowded into a six block area centered around Pacific Street. Anxious to record the final night of debauchery, promoter Sol Lesser hired Hal Mohr to document "The Last Night of the Barbary Coast." While the 1400-foot long film did little to eradicate prostitution, *Moving Picture World* noted, "Seldom has a two-reel feature aroused more interest among the critics."

Willard van Dyke continued the non-fiction tradition with over 50 films, including "San Francisco" (1945), which recorded the establishment of the United Nations, and "The Photographer," a poetic homage to the man van Dyke considered the greatest photographer of all time, Edward Weston. As a founding member of f/64, van Dyke's original training was in photography.

Documentary and independent film continue to find a strong audience and creative support in San Francisco as the city claims the largest number of independent filmmakers per capita in the United States. Commercial filmmakers, including George Lucas, whose Skywalker Ranch is located on Lucas Valley Road (where else, you might ask?), and Francis Ford Coppola live close enough to lunch in San Francisco.

THAT CERTAIN QUALITY OF LIGHT

But, without a doubt, San Francisco is best known for its painters. From the student studios of the Art Institute to the studios of the abandoned Naval base at Hunters Point, painters have interpreted the City and its form over and over again. As the West Coast birthplace of Abstract Expressionism following World War II, the San Francisco Art Institute boasted Mark Rothko and Clyfford Still as faculty. It was also the center of the Bay Area figurative movement, featuring artists Richard Diebenkorn, David Park and James Weeks.

Joan Brown, one of my favorite painters, stumbled into the Art Institute quite by accident. Enrolled by her parents at Lone Mountain College, a Catholic women's college, she rebelled and signed up for art classes the day she was to begin studying with the nuns. This propitious arrival heralded the development of what was then an unusual occurrence, a female painter.

The Beat Generation found its home in North Beach, with Italian wines and spaghetti, and cheap studio space. Ignited at small bars and cafes, which dot the area, fueled by students and faculty from the Art Institute (only blocks away), poets, filmmakers, painters and hangers-on declared the presence of a new way of thinking.

In the 60s, the art world seemed to explode. There were many more students, who required many more teachers, who required more places to show their work, who in turn received more attention from the media, anxious to cover such a "hip" topic. There were "Human Be-Ins," acid and tie dye, rock and roll and the Grateful Dead. The Summer of Love bloomed and blossomed and San Francisco became the magnet for long-hairs called Hippies.

ART THAT DOESN'T FIT OVER THE SOFA

The birth of conceptualism in the Bay Area is largely attributed to a 1970 exhibition at the Richmond Art Center. But perhaps its most magnificent hour was the 1976 white curtain that Christo stretched across 24 miles of countryside in Marin and Sonoma counties. Simply entitled the "Running Fence," its billowing whiteness reached from Bodega Bay to the Pacific Ocean. The execution of the piece required hundreds of property owners, cattle ranchers and urban refugees to allow the fence to cross their lands. While many stubbornly refused to understand its value as "art" (after all you couldn't hang it above your sofa), even the most jaded were hushed at the enormity of the undertaking.

Benicia resident Judy Chicago shook the dust off the Museum of Modern Art with "The Dinner Party" (a table arranged with place settings for 100 women), which, in 1979 broke all prior attendance records. This installation, in part, reflected on the tradition of ceramicists in San Francisco.

Best known among these is Robert Arneson, the creator of a memorial bust to honor slain Mayor George Moscone. In 1978, San Francisco had been rocked by the assassination of the young and popular mayor, and a gay supervisor, Harvey Milk, by colleague and supervisor Dan White. Years later the City's commissioned Arneson to create a bust of the Mayor for the new Convention Center. Upon viewing it, then-Mayor Dianne Feinstein forbade the City's art commissioners from accepting it, thrusting Arneson into a public debate about the deification of political leaders.

Sculptors Stephen De Staebler, Peter Voulkos, Fletcher Benton and Bruce Beasley, now the deans of the Bay Area art world, find their art adorning space as public art meeting city requirements and uncertain community standards. Public art reaches its tentacles throughout the city from a site-specific piece in the shadow of a freeway since removed to monuments hidden behind trees by a park administrator who believes that art has no place in a park.

Murals, painting far removed from the rarefied walls of museums, define many San Francisco neighborhoods. Close to 500 have been painted here, giving the City the highest per capita mural output in the world. Mexican and Central American influence continues to shape broader institutional growth in places like the Mexican Museum, Galeria de La Raza and the Mission Cultural Center.

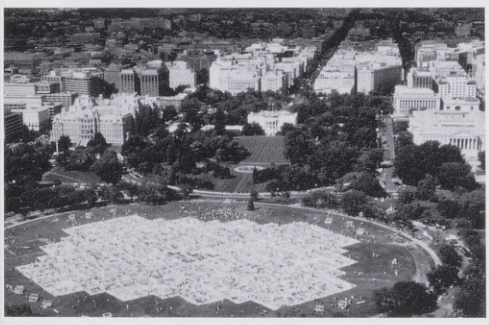
A REVOLUTIONARY REPUTATION

But this piece isn't about history, it is about what you can expect from a little city built on hills, whose tallest building is a pyramid.

San Francisco's art community has always distinguished itself with a blend of activism and social concern that created an environment which forced change in social mores and reluctant bureaucrats. When the oldest artists' live/work cooperative was threatened with condemnation, the 75 artist residents simply decided to re-write the building and fire codes. The first legislation of its kind in America, this live/work legislation served as a model for a dozen other cities. Project Artaud remains an anchor of stability and proof that artists can own and operate a building, even in recessionary times.

When arts organizations asked city government for a helping hand the officials created a tax on tourists staying in hotels. One of the first "hotel taxes" in the U.S., it contributes more than $8 million annually to non-profit organizations. Last year, when artists of color charged that too much of this money was supporting Eurocentric institutions, a "cultural equity endowment" was created so non-traditional groups would receive grants.

When Cleve Jones wanted to remember his friends who had died of AIDS, he pieced together a quilt in his backyard. When others heard about it, they asked to join him, and the Names Quilt was born. Perhaps the most important piece of public art created in San Francisco, it hasn't found a cure for HIV, but its annual exhibitions throughout the world are a poignant reminder of the losses suffered in our city and country.

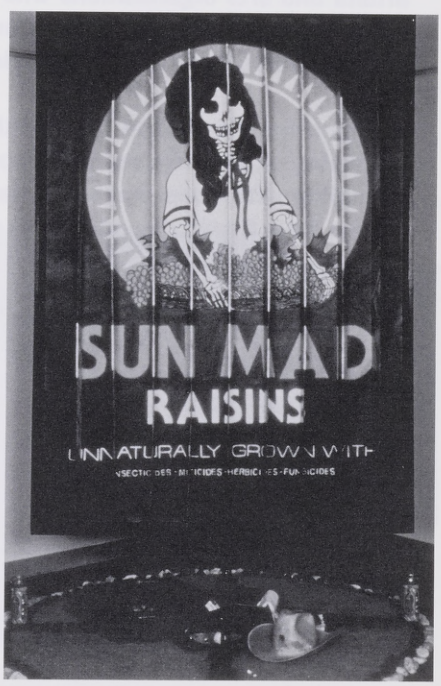


San Francisco is begrudgingly part of the United States. Several years ago, over far too much ouzo in a Greek taverna, a fisherman told me how much he hated America. He recited a litany of complaints: the president, American interventionism, obnoxious tourists. When the tirade subsided, he expected me to defy him and defend foreign policy and insensitive buffoons traveling under American passports. Instead, I smiled in agreement and told him I was from San Francisco, a place no one really believes is in America. He laughed and I recognized a drunken truth through the fog of the anise liquor.

In 1990, when an alternative gallery in San Francisco was targeted by Senator Jesse

Helms for exhibiting a show on body piercing and tattooing, the entire arts community banded together. Museums, galleries, performing arts groups and individual artists formed the Coalition for Freedom of Expression, which counted 250 members in a little over a month. When Cincinnati Art Museum Director Dennis Barrie visited San Francisco to discuss the controversy surrounding his mounting of a Robert Mapplethorpe show, Mayor Agnos declared it "Dennis Barrie Day." Barrie then joked that in Cincinnati he was arrested but in San Francisco he had a day declared in his honor. "What a difference," he observed.

Over pizza and beer, another group of artists bemoaned a lack of political clout in city government. The arts, they believed, didn't receive the same acknowledgment as developers, health-care providers and educators when it came to distribution of government dollars. Within a month the San Francisco Arts Democratic Club was born. Although it joined a number of other democratic clubs in the city, the Arts Demo's rapidly became the most colorful. It endorsed local politicians, distributed a slate card at arts events, lobbied politicians for more money and arts-supportive legislation. Its endorsements, splashed on the pages of several newspapers, are carried by scores of voters to the polls during each election. Artists in Los Angeles, New York and Chicago soon formed their own political clubs.



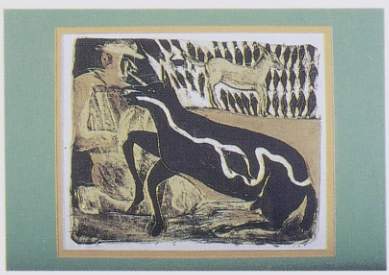
FUTURE SHOCK

In 1995, San Francisco will open a new Museum of Modern Art designed by Mario Botta. Although Botta's signature ring of trees at roofline won't be part of this new construction, the interior will engage and entertain. The Mexican Museum, home to the largest collection of Mexican art outside of Mexico, plans to move across the street.

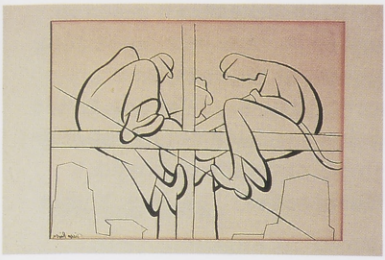
This fall, Center for the Arts at Yerba Buena will open as a showcase for multi-cultural art. The Asian Art Museum is contemplating a move from Golden Gate Park to Civic Center, joining a soon-to-be-completed, state-of-the-art library. An unprecedented growth in institutions will thrust this city to new heights as we approach the next millennium.

Not content with building new monuments, artists are eagerly eyeing military installations slated for closure. The Presidio, sentry to the Golden Gate, will be transferred from the Army to the National Park Service in 1995. With sweeping views of the Bay and a forest of over 400,000 trees planted in the 1880s, it has attracted artists and arts organizations who have lined up to claim studio, performance and office space. In fact, when the Park Service requested proposals, there were more requests from arts and media organizations than from any other category.

On the other side of the City, tickling the edge of Candlestick Park, artists are proposing expanded uses of an abandoned shipyard. After a decade of political wrangling with three mayors, artists at the largest arts colony in the United States have finally gained a level of confidence to host a conference on expanded arts uses of 535 acres of houses, warehouses and indeterminate military constructs.



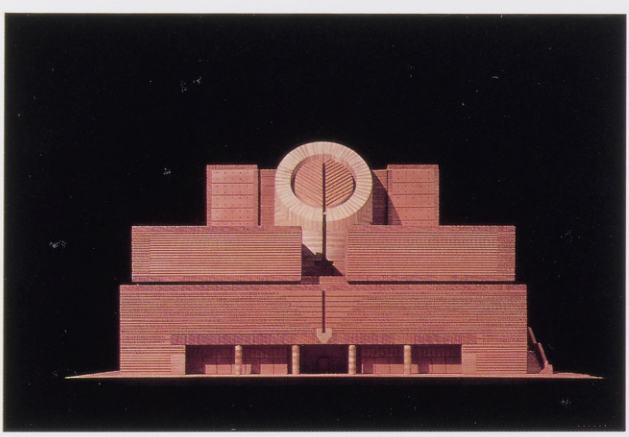
These "peace dividends" have been aided by the existence of Fort Mason, last used by the military as a point of embarkation for troops headed to World War II. Twenty years ago, this complex of buildings on the San Francisco Bay reverted to the control of the National Park Service. Bureaucrats used these buildings to radicalize conventional thinking about what constitutes a park.



Although Smokey the Bear would have his place, the powers-that-be declared that a uniquely urban park, home to theaters, art studios and even an acclaimed vegetarian restaurant would be born on the lips of the San Francisco Bay. More than 50 cultural organizations moved into renovated army barracks and by now many of their names are familiar: Mexican Museum, Magic Theater, African-American Historical Society.

If you are expecting San Francisco to be just like your hometown, you will be disappointed. We are a city of tourists and immigrants who believe that we live in the center of our own universe. We are a city that takes freedom of expression very seriously and believes that peaceful demonstrations are an inalienable right of citizenship. We are a city that passionately argues about opera, documentary film, the blues and graffiti art.

We probably have more artists per capita then any other city in the United States. We are a literary city with a climate that supports both palms and pine trees. We are a Mediterranean city with a passion for good food, located on a fault line. Other than that, just like home.



Mike Henderson
"Henderson's recent work here is the most generous, pleasing and unpredictable display of abstract painting by a Bay Area artist that I've seen in some time. ..."
–Kenneth Baker, *San Francisco Chronicle*

Robert Graham
"Whenever I see a Graham work, I am torn between wanting to hug it or kneel before it in adoration."
–Al Morch, *San Francisco Chronicle*

Wally Hedrick
"It is his position of standing securely on his own square foot that is exemplary of the best of the Bay Area, and is a guide and an emblem for independent artists everywhere."
–Fred Martin, exhibition catalog, Balboa Pavilion Gallery

Richard Diebenkorn
"...No other painter had his feeling for the uses of landscape as abstract structure, or for the fertile juxtaposition of elements that might seem to be naturally opposed."
–Dan Hofstadter, *The New Yorker*

Dawn Fryling
"Fryling uses the senses both as a gateway to immediate stimulus and as a tool to help recognize the elegance in the ordinary shapes and furnishings of everyday life."
–Kevin Ford, exhibition catalog, San Francisco Museum of Modern Art

Roy De Forest
"It's difficult to resist De Forest's extraordinary pleasure for pursuit. ...It somehow seems peculiarly Californian."
–Bruce Nixon, *Artweek*

a l u m

Manuel Neri
"For all its variety of forms and media, Neri's work seems to constitute a single, continuing process of exploration and redefinition, maintaining a delicate balance between impulsiveness and reflection, urgency and contemplation."
–Thomas Albright, *Art in the San Francisco Bay Area 1945-1980*

Darryl Sapien
"Through his handling of structure, line and scale, Sapien gives strength to his rich colors. Uniting the sensual and the cerebral, he creates works that possess a palpable energy."
–Robert H. McDonald, *Artweek*

A few of the Art Institute's distinguished alumni and what some prominent critics have said about their work.

Deborah Remington
"Remington's paintings are filled with visual and structural ambiguities which challenge our expectations."
–Ann-Sargent Wooster, *Art News*

William Wiley
"...Wiley manages to endow something as banal as a wooden stump with a tantalizing load of implied memory."
–Robert Hughes, *Time*

Frank Lobdell
"One senses that Lobdell, in much the same way as one of his paintings, has progressed slowly and tortuously through his own Calvary of doubts, decisions, obliterations, and new beginnings, eventually to reach a hard-nosed affirmation...(he) has created a body of work that is uncompromising in its integrity and unique in its vision."
–Thomas Albright, exhibition catalog, San Francisco Museum of Modern Art

Karen Finley
"Finley does not rehearse, but performs in a state of trance. ...The ability to take on a different persona or personas while in an altered state of consciousness is typical of the shamanic 'shape shifting' of the trickster figure or sacred clown of tribal cultures."
–Mark Levy, *High Performance*

David Ireland
"Ireland is an artist of understatement, one who knows how to get the most out of the subtlest gestures and least promising materials."
–Lois E. Nesbitt, *Artforum*

Six
current
students
reflect
on
their
work.
THE ART INSTITUTE
now

THING TO
WHY CAN'T I
TOUCH YOU
EVEN WHEN I WEAR
GLOVES

kristin calabrese

Red equals tension. Blue equals calming. Breathe out red. Breathe in blue. My mother told me that when I was in third grade. That's what the blue and red arrows in my painting refer to.

These arrows are backward because the air around me is hostile. I started this painting after I had a fight with my husband and he wasn't talking to me. My paintings always have to do with what is happening with me now.

I like what's going on in the upper left, because it reminds me of a UFO.

I feel both extremely male and extremely female. When I was working as a dancer, I had shoes like the ones in the lower left. The shoes and lace are on the ground because they've been discarded.

I find it funny now when I see women dressed to kill. My father was like an army sergeant. He didn't like women, so I became my father's tomboy. Later on, I danced to have power over my father–to make my father smaller.

Like every teenage girl, I thought I was fat. Dancing gave me confidence. But it wasn't really me. I didn't want to be in that role, or any role, finally–I wanted to stand behind all the roles.

I channel my power into my paintings now.

anatoly petrenko

Where there's total freedom, there's no freedom, because–as we say in Latvia–someone stronger will come along and 'take you in a bundle.' This is the danger of the former Soviet Union.

I came to the United State because of a terrible thirst. Deep inside I wanted not to have a ceiling above me.

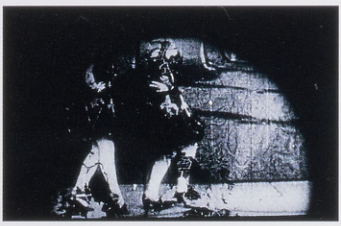
I see four basic elements to the Russian life: Humor, Hardship, Hope and Grief. This photograph is Grief.

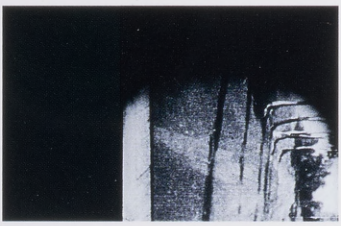
Nina is a widow with five children. She lost her husband because the collective farm he worked for didn't take care of him. He had to work in a grain warehouse where there were dangerous rats carrying disease. He came home one day with a fever, was taken to the hospital where he lost consciousness and didn't wake up.

Americans automatically expect to have fun. Sometimes that hurts me, because it shows completely different values. Russians expect to sustain hardship. Probably that's what makes them strong. I expect from life only that it be saturated with meaning.

Freedom is having the Law within, not doing whatever you want.

I could never have accepted atheism. How could the mind and soul have developed by accident?





anna preslar

I began working on this film with pieces of a silent film that I found. Since the film had been poorly stored, pieces of the emulsion had started to fall off the base. There were large areas where light shone through, where only parts of the images remained visible.

I started to weave my personal history in between the gaps of the silent film. I reframed the images with vignettes, so that even more information might be lost. This gave me the opportunity to include pieces of my own experience, a re-invented past.

Children create a mythology around things. I wanted to recapture that sense of the way children experience life supernaturally.

That is one definition of art for me: taking something quite ordinary and mundane and giving it resonance, even a supernatural quality, the way children do. A more adult form of that might be fetishism.

I realized that my film was about finding a place–and not just a physical place–of shelter; a place of safety from a world that can be heartless. People need a place of shelter, to protect them when the world is difficult and joyless.

The title of this film will be 'Joyland.'

eduardo fausti

In the East and the West the purpose of the gargoyle is the same–to ward off evil spirits.

I am inspired by classical art, where one is always returning to the center. Classical art is an affirmation of the fact that we live in a naturally lawful universe.

The moment I find something from antiquity that I'm attracted to, it begins to be transformed inside me. I begin to rediscover the image on my own terms.

Finding the image feels like bringing something to life out of chaos. The parallel in printmaking is the process of layering. The etching phase is the control phase, but the monoprinting is always a little bit surprising–that's the magic of it. Ultimately, I 'm looking for a total translucency of all the layers.

When I start to work, it's always from an impulse that feels authentic, truthful. In the process of working, it may feel sometimes as though I've lost that feeling, but I try to stay receptive, and eventually the truth finds me again.

I've often wondered why I've lusted after travel so much in my life; I've lived in New York, Europe, South America, and traveled in the Orient...When I was seven years old, I made my first etching on steel of a lonely man carrying a suitcase. I see now it was self-projection. I became that man.

adam austin

The day the first man landed on the moon, I drew it on my wall. I was four years old. That and watching the Vietnam War on TV were early influences on me.

And so I when I moved to San Francisco, I found myself living in Hunters Point, where the cars are beautiful and the people live in squalor; where my own car was broken into 12 times. There's something exposed and honest about Hunters Point. It's not as deceiving as the Financial District, where someone pretends to be your friend, then screws you and your company behind your back. People would take the tires off my car and leave them in the middle of the street. The message was, "Where do you get off living here?"

When an animal dies, the other animals feed off the carcass. It's the same with cars in the urban wilderness. There's a hierarchy of who can scavenge what. I became part of the hierarchy. The hoses from this sculpture came off a 280Z that crashed into the side of my house. The name of the piece is "Door Di-section," from my car series called 'Tin Skin.' I was looking at bodies in Gray's *Anatomy*–how intestines are cut back like pages in a book.

For a while, I would cruise the streets at night in an unmarked van with a 25-year-old cop ex-skateboarder with tattoos all over his body. I am a voyeur. That's my job; that's how I look at art. You put something up, and then you ask a new question and go beyond.

I no longer live in Hunters Point.

monet clark

My video was the result of angst that had built up inside of me.

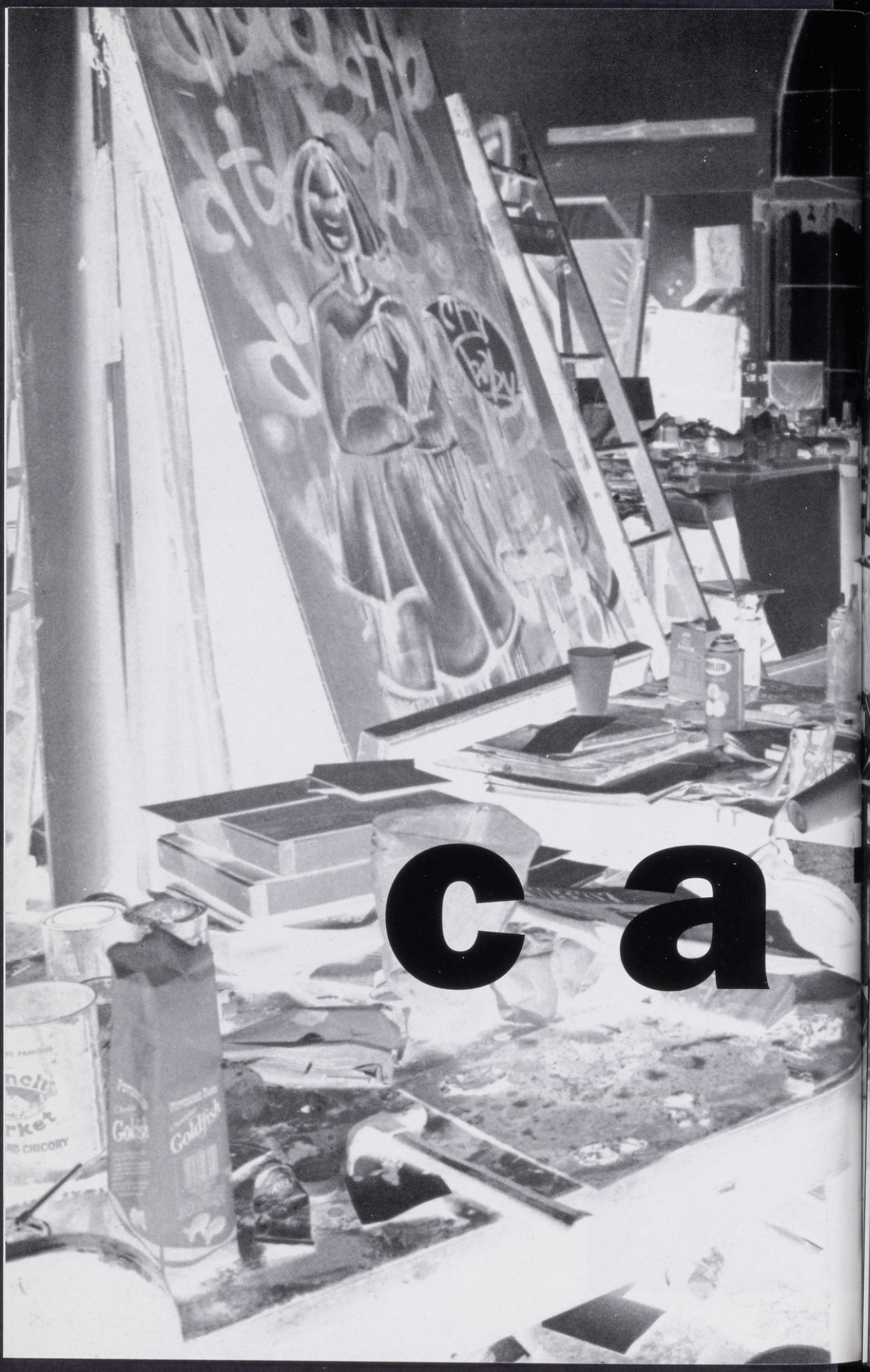
The process was spontaneous; I turned on the camera, and what came out are issues that I continually struggle with.

In this piece, my persona takes full advantage of the seductive power that women possess, and uses it to entice and captivate the audience and establish a dominant position. Through sudden convulsions, she reveals the juxtaposition of eroticism and repulsion, vulnerable and amateurish qualities, which in this context are chilling. It's as if she is saying, 'If you want to watch me, you have to watch all of me.'

Essentially I'm an idealist; I want to perpetuate growth. To do that in a real way, it is necessary to investigate things that aren't 'positive.' I always seem to push the themes of human beings' deepest, darkest natures. But ultimately I'm seeking balance and enlightenment.

I'm trying to get people to confront rather than to deny. Looked at head-on, things are not so disturbing. The act of looking becomes liberating.

I notice that when I watch this piece one-on-one with people the experience tends to be silent and intense. I prefer viewing with a group, because then people feel free to see the humor and are able to laugh at the dichotomy of all our deepest natures.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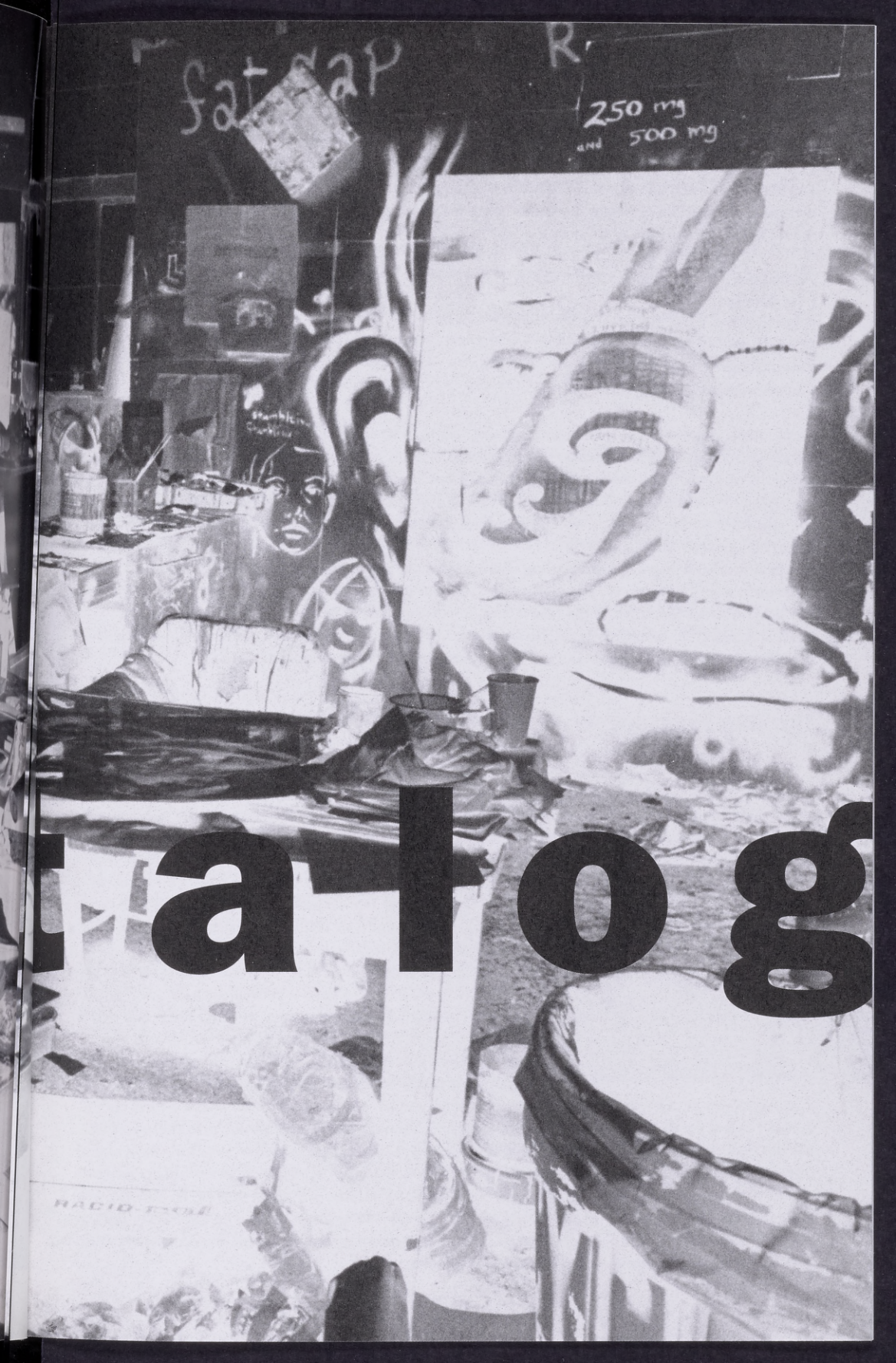
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The Curriculum

The San Francisco Art Institute offers Bachelor of Fine Arts (BFA) and Master of Fine Arts (MFA) degree programs, both of which are regionally and nationally accredited. For ease of presentation and organization we describe ourselves through the following media/specialization areas.

Filmmaking
New Genres
Painting
Photography
Printmaking
Sculpture/Ceramic Sculpture

While these groupings are used in this catalog, we have always encouraged students to challenge the boundaries which have traditionally separated fine arts disciplines. Indeed, both undergraduate and graduate curricula have recently changed to allow even more flexibility and to more accurately reflect the changing nature of artistic expression. The BFA program provides multiple approaches based on the student's own preferences. The MFA provides a more focused study while allowing for the combining of two or more areas.
The BFA and MFA degrees place strong emphasis on the studio components of the curriculum, so as to develop a fully competent, professional artist. Both programs also have significant academic components involving the study of the liberal arts, art history and criticism.
In all programs, the emphasis is on the growth of the individual student–on developing self-reliance, initiative, innovation and risk-taking as the foundation for creating truly new work.

The BFA Program

A school can and must provide you with the tools you need to accomplish your creative goals. From Pablo Picasso to Jenny Holzer, these tools have been a deep understanding of the central problems of our time — whether they are personal, social or spiritual — as well as thorough training in the media, methods, traditions and innovations of the visual arts. Education at the San Francisco Art Institute will provide you with the tools necessary to reach the apex of your achievement in the fine arts. Our curriculum is planned to give you the confidence to say what you want to say, and the knowledge and ability to make what you want to make.

We believe that artists develop in different ways. With this principle in mind, we have prepared a curriculum that will allow you to grow artistically according to your own character and preference. Faculty advisors are provided to help you to plan your study, however, we feel that the decision about which art courses you take should be overwhelmingly yours.
The curriculum of the San Francisco Art Institute serves as a framework within which artists can develop — not as an inflexible structure that inhibits personal growth. You may, with the aid of an advisor, choose to study in whichever discipline you wish. You may choose to pursue study in one of three general curriculum options: (1) a major, (2) a concentration or (3) an interdisciplinary program. Any option may be chosen simply by taking courses in the manner you wish, so long as departmental prerequisites are met. (Your transcript will describe which of the three options you studied.) The curriculum includes three sections: general requirements, studio requirements and studio options. Degree candidates choose a curricular option in their sophomore year.

If you are coming to college for the first time, you will enroll in the Core program — which consists of Interdisciplinary Core: 6 units (3 each semester) structured to help you understand the technical and philosophical principles of art at the San Francisco Art Institute; English Composition: 6 units (3 each semester); Art History Survey: 6 units (3 each semester) and 12 units (6 each semester) of studio electives.

If you are a transfer student, coming here seeking a stronger, richer and more focused environment, you will enter the program at a level appropriate to your development. This is defined in consultation with an admissions counselor and based on your choice of major or concentration and the number of transferable units.

Throughout the four years of the BFA, you will take a program of studio, letters and science and art history courses. Letters and science courses will give you a broad range of knowledge that the artist needs to work effectively in the world. Art history courses will familiarize you with the aesthetics and personal resources that artists have developed over thousands of years.

General Education Requirements (48 units)

For all students the BFA program includes 33 units of letters and science: English Composition (6 units), Natural Science and Math (3–6 units)*, Social Sciences (3 units), Origins of the Modern World (6 units), Non-Western Culture (3 units), Letters and Sciences Electives (3–6 units)* and Methodologies of Modernism (6 units) and 15 units of art history: Art History Survey (6 units), Contemporary Art History (3 Units), Art History in your discipline (3 units) and Art History Electives (3 units).

*The Letters and Science Department allows students with sufficient computational skills to test out of the math requirement. Students who test out of the math requirement have 6 units of L and S electives.

Studio Requirements (6 units)

Students who enter in their first year must take 6 units of Interdisciplinary Core. Transfer students need not take Core except as an elective.

Studio Options (72 units)

You may pursue your Studio Curriculum in one of the following three ways:

(a) **Major (72 units)** A student may opt for a major, in-depth study in a department which explores an aspect of art. The major continues the venerable tradition of the San Francisco Art Institute, where profound commitment to a singular aspect of art, explored in different ways in the curricula of our various departments, is the long-established approach to the education of the artist. A major is 36 units specified by department and 36 units of electives, including Interdisciplinary Core for first year students (transfer students may take Interdisciplinary Core as an elective.) In some departments you may also be required to take a senior review (3 units) as part of your 36 major required units. The diploma of a student who majors reads "BFA with a major in (name of department). It may additionally read "with a concentration in (name of department), if the student has accumulated 24 units in a second department. With the aid of an advisor, a student has the option to change majors or to change study from a major to a concentration or to interdisciplinary study. The outline of a major is as follows:

— 36 units in a department, according to the department's prerequisites.

— 6 units Interdisciplinary Core (or proficiency in unusual circumstances) for all first-year students. (see above, Studio Requirements)

— 30–36 units student's choice (electives) in any department or combination of departments.

(b) **Concentration (72 units)** The aim of a concentration is to provide the student in-depth study in a department, without doing a major. A concentration includes a minimum of 24 units in one department and 48 units in any combination of other departments, except that of those 48 units 6 must be Interdisciplinary Core if you enter as a first-year student and 3 units of senior review must be taken. Senior Review is a course given in the fourth year, which is a critical analysis of the breadth and quality of your work here at the Art Institute. A student's degree reads: "BFA with a Concentration in (a named department)." With the aid of an advisor, a student has the option to change from a concentration to a major or to interdisciplinary study. Outline of a concentration is as follows:

— 24 units in a department, according to the department's prerequisites.
— 6 units Interdisciplinary Core (or proficiency in unusual circumstances) for all first-year students. (see page 48, Studio Requirements)
— 3 units senior interdisciplinary review
— 39–45 units student's choice (electives) in any combination of departments.

(c) **Interdisciplinary (72 units)** Acting Program Coordinator, Keith Morrison
Here the student is allowed optimum latitude to develop his/her curriculum as needed. The Interdisciplinary Program is designed to meet the needs of the student who seeks to combine different aspects of art, which can best be realized by combining ideas from various departments. This is a program which allows students to study without a major by selecting from among a full range of studio courses. The student is required to take Interdisciplinary Core if he/she begins as a first year student, plus a senior review (3 units) and any other studio combination of 63 units, for a total of 72 units of studio courses. The Senior Review serves as basis for a critical analysis of the breadth and quality of a student's work here at the Art Institute. The student's degree reads: "BFA in Studio Art." With the aid of an advisor, a student has the option to change from interdisciplinary study to a concentration or to a major. Outline of the Interdisciplinary Program is as follows:

— 6 units Interdisciplinary Core (or proficiency in unusual circumstances) for all first-year students. (see page 48, Studio Requirements)
— 3 units senior interdisciplinary review
— 63–69 units chosen in consultation with an advisor in any variety of departments.

The Core Program

The purpose of first-year study at the Art Institute is threefold: to provide students with the basic skills and information necessary to begin work in their primary field of studio interest; to provide students with the basic language skills and historical and cultural information necessary to begin college-level work in liberal arts and art history; and to provide students with a nurturing community that shares not only a common vocabulary for description, analysis and criticism, but also shares values regarding the nature of art and the artist's role in society. Interdisciplinary Core, which addresses this third purpose, gives drive and meaning to students' work at SFAI and to future careers as mature artists.

Interdisciplinary Core

The Interdisciplinary Core provides an introductory experience for new students at the Art Institute, and is a required course for all entering first-year students and is strongly recommended for transfer students who lack an extensive art background. The program is structured to meet as an intensive six-hour studio workshop, and is team-taught by two faculty coordinators and other guest faculty from each of the six studio departments of the Art Institute. This studio course provides a secure foundation for the aesthetic, critical and intellectual skills inherent in the creative process: examination of the philosophical and visual concepts that nurture personal style and vision; the exploration of design theory, color theory, figurative and nonfigurative styles of art; and the vocabulary and techniques of

art criticism. Class projects include work in a variety of media. The course structure integrates the student into the SFAI community and the school's values of personal integrity, rigorous criticism, creativity and risk. The goal is, primarily, a subjective transformation of the individual student. Information is presented and skills are taught not as ends in themselves, but as means to success within the SFAI community and effectiveness as mature artists functioning in the world.

Interdisciplinary Core Faculty (1993-94)

Mark Johnson, coordinator; Richard Berger, sculpture; Linda Connor, photography; Larry Jordan, film; Pat Klein, painting; Paul Kos, new genres; Larry Thomas, printmaking

English Composition

The beginning courses in general education share the philosophy that first-year students need a secure, well-organized foundation of language, research skills and historical/cultural information. Hence, first-year liberal arts courses concentrate on the histories of the Mediterranean and European worlds in both the humanities and the visual arts, and teach the language skills necessary for research, analysis, criticism and effective written and oral communication.

Art History Survey

This course is designed as a survey of art history. Attention is given to moments of significant contact between people — European, African, Native American and Asian — and the kinds of art, as well as understanding and misunderstandings, generated by such encounters. Lectures interweave the fundamental chronology of Western art with thematic concerns that cut across boundaries. The format combines lecture and discussion.

Studio Electives

The beginning courses in a student's field of study provide technical skills for the manipulation of materials, and formal methods for shaping the color, form and space of what is seen. All beginning studio courses share the educational philosophy that "answers don't make sense unless there's a question." The relevant questions come from the individual student's experience. Thus, the "answers" — the skills and the information — must be carefully tailored to each individual student's needs.

Other Academic Programs

MFA Program

The goal of our MFA Program is to help you mature your art as an independent body of work to be pursued throughout your life. To accomplish this goal, we provide an environment of challenge and support: challenge to surpass and transform your previous work, on the way to something better, and support for your exploration of the unknown. The program is designed to meet the most challenging demands of the student who chooses to study in-depth in one of the areas we offer. The program is also designed with sufficient flexibility for students who choose to do interdisciplinary study combining work in two or more departments.

Students may enroll in the MFA Program through the following studio areas: painting, sculpture/ceramic sculpture, new genres, filmmaking, photography and printmaking.

The MFA Program has five main components. The first is a weekly Studio Critique Seminar where ideas and opinions are considered by students and faculty. The second component is art history, theory and criticism. The third component is teaching experience as a teacher's assistant and/or professional experience as an intern. The fourth component is Interdisciplinary Study providing an interaction among students working in different media. The final component is the review process and participation in the MFA Graduate Exhibition. Students work with regular faculty mentors in individual tutorial classes and with a range of visiting artists.

Course Requirements

The structure of the MFA program is shown in the chart below:

First Semester
Studio Critique Seminar (in your area)
Graduate Tutorial (in or out of your area)
Theory and Criticism
Interdisciplinary Studio Seminar

Second Semester
Studio Critique Seminar (in or out of your area or interdisciplinary)
Graduate Tutorial (in or out of your area depending on above)
Theory and Criticism
Graduate Elective*
Intermediate Review

Third Semester
Studio Critique Seminar (in or out of your area or interdisciplinary)
Graduate Tutorial (in or out of your area depending on above)
Theory and Criticism
Internship/TA Program
Exhibition and Catalog

Fourth Semester
Studio Critique Seminar (in your area)
Graduate Tutorial (in or out of your area)
Internship/TA Program
General Elective*
Final Review
Exhibition and Catalog

***General Electives include interdisciplinary seminars; tutorials; seminars in contemporary art history, theory and criticism; additional internships/teaching assistantships; the Professional Practices course; the history of the student's studio discipline (if such a course has not been completed as an undergraduate); or selected undergraduate studio courses. All students must fulfill the BFA art history requirement in the major prior to or concurrent with their enrollment in the MFA program, and demonstrate knowledge of Western art history. No student will be allowed to complete the MFA program without fulfillment of these undergraduate requirements.**

Post-Baccalaureate Program

A 30-unit, one-year program

The objective of the Post-Baccalaureate Studio Program is to provide students who have an undergraduate degree the opportunity to develop their studio work in preparation for graduate-level study in a Master of Fine Arts program. The program spans two semesters and is customized to help students develop a body of work that will be competitive at the graduate admissions level. The post-baccalaureate program is primarily directed toward students who have not earned a BFA from a professional fine-arts school but have a substantial studio background. Students who have earned a BFA may also be accepted. Applicants to this program may also be international students requiring a year of intensive studio work in this country before beginning an MFA program; persons with a Bachelor of Arts or Bachelor of Science who need an additional year of studio experience to prepare a portfolio for gradu-

ate entrance; or persons with a degree in art who wish to pursue graduate work in a discipline different from their undergraduate major. Students in the program are individually advised. The studio curriculum combines the tutorial aspect of graduate school with the formal coursework of an advanced undergraduate program. Students supplement their studio work with two art history classes and a post-baccalaureate critique seminar. Thirty units are required to complete the program. Completion of the Post-Baccalaureate Studio Program does not guarantee admission to the Master of Fine Arts program. Admittance is at the invitation of the faculty. Post-baccalaureate applicants are selected from the pool of students not accepted for MFA study but who exhibit significant professional promise. SFAI does not accept applications directly to the Post-Baccalaureate Program. Interested students should apply via the MFA Program (see page 109).

Semester I	
Post-Baccalaureate Seminar	3 units
Tutorial	3 units
Art History	3 units
Undergraduate electives	6 units
Semester II	
Post-Baccalaureate Seminar	3 units
Tutorial	3 units
Art History	3 units
Undergraduate electives	6 units
Total	30 units

Interdepartmental Studies

Interdepartmental Coordinator,
Keith Morrison, Dean

This program offers a series of courses that are not based in any one discipline and includes:

Professional Practices

This course covers all aspects of professional life for artists: portfolio preparation and photographing work, resume writing, gallery procedures, financial support, exhibitions, art law, jurying and art criticism. The main emphasis of this course is to explore the processes that artists face when they plan to exhibit or sell their work. There are field trips to galleries and guest lectures.

The Artist-Teacher

This course is designed to prepare students to become artist-teachers. Guest artists from throughout the Bay area provide both oral and hands-on instruction/demonstration of work designed for the elementary classroom. Each students will have direct experience working with students from the Sanchez Elementary School in San Francisco's Mission District. Each student is required to develop a detailed lesson plan for a full semester's class and targeted toward a specific grade level.

Foreign Study

SFAI students may participate in approved foreign study programs offered by accredited US universities. They may also plan individually tailored programs at foreign institutions with the approval of the dean of academic affairs. To be eligible for foreign study, the student must be a sophomore or junior in good standing and have completed at least one year (full- or part-time) in residence at SFAI.

Internship Course

Internships with off-campus organizations are available for academic credit. Descriptions of available internships are available in the Student Services Office. Students may also propose their own internships for consideration. Interns have worked with local high schools, galleries, arts support services, community art programs and local television stations.

Undergraduate students who have completed a minimum of 45 units and are in good academic standing may register for internships as long as half of their academic course load during a semester is taken in regularly scheduled classes. A maximum of 6 units of internship courses may be applied toward the BFA if the student has maintained a minimum 3.3 grade point average.

Directed Study Course

Directed Study is offered on a limited basis to provide the opportunity for some students to work on special projects with a faculty member who is not giving a tutorial. Students who wish to enroll for Directed Studies must first receive the approval of an academic advisor. Students may not register for more than 6 units of directed study in one semester. No more than 12 units may be applied toward the BFA degree.

Undergraduate Independent Study Course

Outstanding undergraduates may propose an independent study project of one semester's length, to be undertaken in their junior year away from the Bay Area. Such projects are subject to the approval of a faculty advisor in the student's major department, and the dean of academic affairs. Such credit will not exceed 12 semester units in studio.

Mobility Programs

Student Mobility

The Mobility Programs offer students an opportunity to participate in a one-semester exchange program at another art school in the US. This program is sponsored by the Association of Independent Colleges of Art and Design. Selected students register at their home institution, and attend one of the following participating schools:

Art Academy of Cincinnati
Art Institute of Boston
Art Institute of Southern California
Atlanta College of Art
California College of Arts and Crafts
Center for Creative Studies
Cleveland Institute of Art
Cooper Union School of Art
Corcoran School of Art
Kendall College of Art and Design
Maryland Institute, College of Art
Massachusetts College of Art
Memphis College of Art
Milwaukee Institute of Art and Design
Minneapolis College of Art and Design
Montserrat College of Art
Moore College of Art and Design
Otis School of Art and Design
Pacific Northwest College of Art
Parsons School of Design
Pennsylvania Academy of the Fine Arts

Philadelphia College of Art and Design
Portland School of Art
Rhode Island School of Design
Ringling School of Art and Design
School of the Art Institute of Chicago
School of the Museum of Fine Arts, Boston

In addition to study opportunities in the United States, SFAI has established exchange programs with the following foreign schools:

Emily Carr College of Art and Design in Vancouver, Canada
AKI in Enschede, Holland
Rietveld Academie in Amsterdam
HBK Braunschweig in Germany
Ecole Nationale Superieure des Beaux-Arts in Paris
Nottingham Trent University in Nottingham, England
Liverpool Polytechnic in Liverpool, England
Osaka University of Art in Japan
Glasgow School of Art in Scotland
Akademie Vytvarnych Umeni in Prague, Czech Republic

The Mobility programs operate on a space-available basis, with the approval of the appropriate department chairs at SFAI and the host institution. Full credit is given for satisfactory work. Eligibility is extended to all SFAI undergraduate students in good academic standing who have completed a minimum of 45 units.

New York Studio Program

The New York Studio Program provides a special educational opportunity for two upper-level students per semester who wish to pursue study in a New York studio. The program includes regular critiques, weekly seminars, evening lectures, visiting artists and regular faculty evaluation of student progress. Eligibility is sophomore or junior level in good academic standing and at least one year in residence at SFAI. Interested students should contact the chair of the painting department in March for placement for the following fall or spring semesters. Information and application materials are available from the director of student services. The chair of Painting, in coordination with the director of student services, will select students whose work, in the opinion of the faculty, is at a significant level of achievement and who will benefit from a semester in New York.
The New York Studio Program is sponsored by the Association of Independent Colleges of Art and Design. Parsons School of Design and New York University are contracted to provide housing.
The Student Affairs Office at Parsons will assist students in locating accommodations.

Extension Education

The Extension Education Program offers primarily 10-week courses designed for people who want to work on skills in a particular medium without undertaking a degree program. These evening and Saturday classes are taught by practicing artists, as well as experienced SFAI graduate students chosen for their effectiveness both as artists and teachers. The courses are designed for individuals of different skill levels, from beginners to more advanced students.
Classes are offered in drawing, figure drawing, painting, printmaking, black-and-white photography, color photography, fine-art filmmaking, figure sculpture in clay and special topics.

Summer Programs

Summer programs at the San Francisco Art Institute offer the same depth of educational and artistic experience as those offered during the regular academic year with the opportunity for more sustained

and intense interaction with special faculty. New and continuing students who wish to receive college credit for their work may participate in regular courses during Summer Session courses, meeting daily for one month.

The August Conference Festival allows for exploration of specific areas of contemporary art. Topics have included Art Writing, Art Psyche Spirit, Queering (a)Gender(s), and the Culture of the White River Apache, and have included faculty such as bell hooks, Carrie Mae Weems, Millie Wilson, Karen Malik, Bill Berkson, Kathy Acker, Moira Roth, Valerie Soe, Fred Martin, Brian Freeman and Catherine Lord. Students who wish to combine academic work with travel may choose to participate in such summer programs as study at Zhejiang Academy in China with an optional extension into Tibet.

Young Artists' Program

The Young Artists' Program is designed for high school students who are serious about developing their artistic abilities and are interested in discovering more about art, art school and themselves. The program, open to students 15 to 18 years of age, offers a chance to explore media and concepts not generally offered at the high school level. Students are encouraged to develop their own way of seeing their work and – working closely with accomplished instructors – how to express their personal vision through a specific medium. The intensive four-week courses meet Monday through Friday; classes are held in both the morning and afternoon. Students are encouraged to take both a morning and an afternoon course to take full advantage of the San Francisco Art Institute facilities.

The Young Artists' Program concludes with a reception and exhibition of the students' work on the final day of classes. Courses are available in five media areas: drawing, painting, photography, printmaking and film/video. Limited funding is available for scholarships.

Areas of Study

Art History, Theory and Criticism

Artists must understand the art of the past if they hope to create the art of the future. They must know theory so their skills will have consequences beyond mere technical facility. They must read criticism so they can cogently discuss their own and other artists' work.

The art history program is structured to address these artistic necessities by exposing students to the breadth and diversity of the artistic developments, ideas and approaches. Keyed to the Art Institute's practice-oriented curriculum, the art history program is designed to inspire and inform individual discovery and reflection rather than connoisseurship. The art history program also takes advantage of the Bay Area's extensive museum collections of Asian, Latino and modern art.

The core of the art history program begins with a required three-semester sequence comprised of a broad, two-semester Art History Survey followed by Issues in Contemporary Art. Students then choose electives offered in non-Western traditions, special topics in art history, a survey course in Art Since 1960, and the Art of Now courses in contemporary art. Media-specific courses in the history of particular mediums are offered by the film, photography, printmaking, new genres and sculpture departments. The history of painting is covered in the Art History Survey and Issues of Contemporary Art courses. All undergraduate students are required to take two Art History Surveys in their first year; Issues in Contemporary Art and a media-specific history in their major in their second year; and one additional elective before graduation.

Art History, Theory and Criticism Faculty

Bill Berkson, Dewey Crumpler, Fred Martin, Mark Van Proyen

1993/94 Visiting Faculty

Jean McMann, Anna Nobakov, Michel Oren

Courses Include:

Art History Surveys, Art by Women, Issues of Gender, Issues and Contemporary Artists, History of Photography, History of Printmaking, History of New Genres, History of Sculpture, Worlds in Collision, Images of Native Americans, African American Art, Latin American Art, Writing Art Criticism, Critical Thinking/Critical Practice, The Muses of the Cinema, Aesthetic Innovation and the Representation of the Spiritual in Film, Art Before History, Millennium Fever

Filmmaking

Established in the late 1960s, the Filmmaking Department is one of the oldest fine-art filmmaking departments in the country. Our strength lies in our faculty and the focus of our program: personal, art-oriented cinema. It is one of the few such filmmaking departments in the country. We do not discourage any form of filmmaking, but our program is most beneficial to those who are seriously interested in working with the materials of cinema in ways that are similar to the way artists in other media, such as painting, have worked with their materials in the 20th century.

Generally, courses emphasize the creative process, understanding the expressive potentials of film and in–some cases–the integration of film with other media, such as installations and performances. We wish to help students develop as film artists, rather than as "directors" or technicians.

"Cameras do not make films," said Maya Deren. "Filmmakers make films. Improve your films not by adding more equipment and personnel, but by using what you have to your fullest capacity. The most important part of your equipment is yourself; your mobile body, your imaginative mind and your freedom to use both." This is also the philosophy of the Art Institute's Filmmaking Department.

Facilities and Equipment

There are complete facilities for shooting Super-8 and 16-mm film, silent or with sync sound; two studios; complete editing facilities for both Super-8 and 16-mm film; two animation stands (one stand with a tracking camera mount and rotoscope capability); two optical printers, a sound-mixing and recording studio and a four-channel, 1/4"-tape editing room. Check-out equipment includes cameras, tripods, recorders, digital cassettes, microphones and tape-editing decks. Four flatbed editing tables are available: a Super-8/16mm six-plate Kem, a 16mm six-plate Showcron, a 16mm six-plate Moviola, a 16mm six-plate Steenbeck, a four-plate Steenbeck and an eight-plate Universal for graduate students.

Specialized Technical Workshops

To help students increase their technical resources throughout their study at the Art Institute, the technical staff offers weekly workshops in a wide range of practical subjects. All first-year film students are required to attend these workshops.

Filmmaking Faculty

Steve Anker, Ernie Gehr, Larry Jordan, George Kuchar, Janis Crystal Lipzin, Al Wong

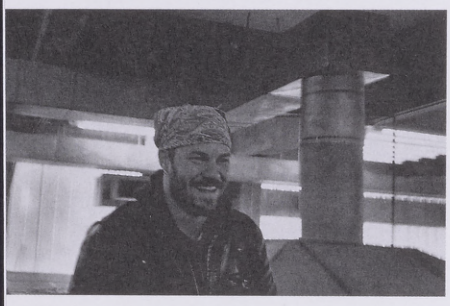
1993/94 Visiting Faculty

Sandra Davis, Barbara Hammer, Jay Rosenblatt, Jeff Skoller, Jacalyn White

Courses Include:

Beginning Filmmaking, First Year Filmmaking and Extended Forms, Alternative Film, AC/DC Psychotronic Teleplay, Installation from $9 Up, Intuitive Filmmaking- Expressing Creativity from Within, Advanced Filmmaking Seminar, Motion Graphics, It Takes Time to Make a Salad, Post Poetic Documentary, The Politics of Ecstasy

Letters and Science



The Letters and Science Department provides the general education essential to comprehending a complex and dynamic world. The program includes study of Western culture and history through the late 20th century, including an examination of the contributions of Marx, Freud, quantum physics and postmodernism. Electives in the cultural history of non-Western traditions complement the program.

The letters and science curriculum provides a thorough background in the humanities and the social and natural sciences; solid skills in reading, writing, research, analysis and criticism; and a basic understanding of the critical methodologies that have shaped the modern world. Examples from the visual arts, music and literature are used to concretize historical periods and ideologies. From this base additional required study proceeds in the humanities, the natural sciences, the social sciences and non-Western cultural history, with two additional requirements for elective work in any area of particular interest to the individual student.

Letters and Sciences Faculty

Ruth Beames, Kathie Cinnater, Dewey Crumpler, Richard Fiscus (emeritus faculty), Dianne Levitin, Ray Mondini, Zeese Papanikolas

1993/94 Visiting Faculty

Sterling Bunnell, Jonathan Lang, Alexandra Morrison

Courses Include:

Math; Origins of the Modern World; Methodologies of Modernism; Caribbean Literature; English Composition; Professional Writing for Artists; Women's Studies: Witches, Warriors, Whores, Saints; The Cultures of Africa; Art, Science and other Abstract Technologies; Art and Social Conscience; Writing in Response to Experimental Film; Fiction Discussion; Introduction to Social Sciences; Poetry Writing; Native American Cultural History

New Genres

The New Genres Department introduces a conceptual approach to art making. The program emphasizes the importance of risk, experimentation and rigorous criticism over craft and the facile manipulation of materials. The department encourages a discourse that is centered on aesthetic rather than technical issues, perceiving media and other technologies as tools to aid artists in achieving conceptual goals, rather than ends in themselves. The program examines issues of presentation and representation; the meaning of images singly and in combination; and the social context of artmaking. This approach also embraces an extended interdisciplinary attitude that reaches across traditional media and disciplines as well as resources outside the art world.

The department emphasizes that content rather than form gives meaning to art. Studio classes, particularly at the beginning level, are viewed as laboratories for intense experimentation and analysis. Introductory courses orient all incoming students to the basic philosophy and attitudes of the department. These are followed by survey courses in the history of performance, installation, conceptual and time-based art. The course Survey and Discussion of Contemporary Issues and Artists uses visiting faculty members to introduce current ideas and topics in art. Further Work courses continue the emphasis of the beginning courses by offering students the opportunity for open-ended exploration of the field to the limits of their conceptual and technical abilities. Supplementary media-oriented and specialized coursework provides students with the technical information and skill necessary to realize their work.

Facilities and Equipment

The department maintains three video-editing suites: a Hi8mm to 3/4SP; a 3/4SP to 3/4SP; and a broadcast-quality 3/4SP suite with computerized A/B roll edit capability and dynamic tracking. Also offered is a two color-matched camera studio with special effects generation, and mixing ability between live camera and tape. A portable 3/4SP production package with time code and three chip cameras, is available, as are regular 8mm and Hi8mm packages supported by light kits, microphones and DAT field recording decks.

The New Genres Department also maintains a computer lab, which offers both Amiga and Macintosh workstations. Capabilities include sound and video digitizing, 2D animation, character generation, and digital sampling keyboard with direct computer interface. Technical assistance is available for all equipment. The studios and editing facilities are accessible 24 hours a day.

New Genres Faculty

Sharon Grace, Doug Hall, Paul Kos, Tony Labat, John Roloff

1993/94 Visiting Faculty

Nayland Blake, David Ireland, Sono Osato, Robert Riley, Steve Seid

Courses Include:

Beginning and Further New Genres, Installation, Reading/Writing Private, Advanced Video, Technical Class, Sound Installation, Visiting Artist Workshop, Treasure Hunt Special

Painting

The Painting Department seeks to stimulate each student's ability to think creatively through expression in painting and drawing. The visual language of the medium originates in emotion, experience, imagination and the intellect. The program encourages students to improvise and to trust their intuitive responses in order to discover new approaches to creativity. Faculty work with students on a personal basis, insisting they cultivate self-evaluation as their most important critical resource.

Rather than emphasizing a "house style" or single approach to painting, the program offers a diversity of instruction within each class. This allows students, along with their instructor, the opportunity to custom tailor the studio experience to achieve full development. Instructors strive to recognize each student's complexities and particular concerns in order to guide them through tentative stages and toward mature artistic statements. Students are encouraged to prioritize ideas, gaining technical information as it is needed to realize those ideas. Form, color theory, materials, evolution of content and other topics are taught within this context. The oldest of the visual arts, painting and drawing have a close relationship to both social and scientific invention. The department attempts to integrate these discoveries into its instruction.

Facilities

Departmental facilities include four large painting studios, an area for spray painting and two spacious drawing studios. The painting studios are open 24 hours a day, seven days a week. There are individual studio areas on campus for fourth-year students who have been selected for the honors studio program. Additional space is available for lectures and demonstrations. Approximately 600 canvas storage spaces and 100 drawing storage shelves, as well as hand and power tools, are available in the rack room.

Painting Faculty

Thomas Akawie, Pegan Brooke, Julius Hatofsky, Pat Klein, Shari Lamanet, Ivan Majdrakoff, Bruce McGaw, Jeremy Morgan, Keith Morrison, Irene Pijoan, Sam Tchakalian, Carlos Villa, Franklin Williams

1993/94 Visiting Faculty

Kim Anno, Anne Appleby, Squeak Carnwath, Dewey Crumpler, Oliver Jackson, Mark Johnson, Mario Martinez, Frances McCormack, John McNamara, Craig Nagasawa, Long Nguyen, Younhee Paik, Wendy Sussman

Courses Include:

Beginning and Further Painting, Beginning and Further Drawing, Spray Painting, Assemblage, Undergraduate Studio Seminar

Photography

The photography program emphasizes the development of the individual photographer/artist. Craft and the historical and contemporary uses of photography are taught to enhance the development of the student's personal vision. The program provides an intense focus on the activity of photography itself, as well as a foundation of visual literacy applicable in other artistic mediums such as installation, video or film.

The curriculum is designed to encourage the development of the skills and insights necessary for self-evaluation and personal expression, The history of photography is tied intimately to the history of art and culture. This connection is examined early in the program to provide students an understanding of the basic characteristics of the medium. Students are encouraged to explore the rich territory of political, literal and symbolic expression, As active artists, our faculty represents a diverse range of experience in traditional and contemporary approaches to the medium, and the courses reflect their major concerns and artistic orientations.

To complement the classroom-oriented aspect of the photography program, the department administers the Stillights Gallery, which exhibits work by students, faculty and visiting artists. Exhibitions are juried and curated by students.

Facilities and Equipment

Photography facilities include 18 private darkrooms, a group laboratory accommodating up to 10 students and a Cibachrome room with an enlarger and a 16x20 Cap 40 processor. All of the private darkrooms accommodate from 35mm to 4x5 negatives. Color facilities include a 42-inch Hope RA color processor, five Chromega D's, six Saunders color enlargers, one Beseler color enlarger and the Ciba Cap 40 processor. All color enlargers have dichroic heads. The B&W facilities include five 35mm Leitz enlargers, seven 4x5 Beseler enlargers, one point-source Beseler, eight 4x5 Omega D-5 enlargers, one Durst 5x7 and one Durst 8x10. The non-silver darkroom includes a UV box, light table and enlarger. There is a mural room for wall projections that accommodates both B&W and color printing. The mural room houses both Durst enlargers, and three Beseler enlargers, (one for color, one B&W condenser and the point-source). A second room for color mural printing using floor projection is also available. Students enrolled in large format/view camera courses are provided with view cameras and tripods. Other facilities and equipment include one copystand and camera for making slides of work, a matt-cutting room and studio lighting equipment. The studio lighting equipment includes two 1000-watt Dynalite packs, each with two heads, one Norman 800-watt pack with two heads, one Norman 200B portable flash with one head, two photogenic minispots, one Sekonic flash meter, and various lighting accessories.

Photography Faculty

Jerry Burchard, Linda Connor, Jack Fulton, Pirkle Jones, Reagan Louie, Hank Wessel

1993/94 Visiting Faculty

Ann Chamberlain, Janet Delaney, Frank Espada, John Helyar, Mimi Plumb-Chambers, Jon Winet

Courses Include:

Beginning Photography, Understanding Photographs, Editing, Sequencing, Presentation, Color, Sacred and Profane, Photography and Language, Image of Self, In Situ, The Third Mind, View Camera, Landscape, Non-Silver Photo Workshop, Culture and Document, Portrait/Lighting, Murals, Photo Assemblage

Printmaking

San Francisco has a long tradition of printmaking as a form of artistic expression rather than as a process of reproduction or as a commercial application. The Printmaking Department is a significant part of this tradition, offering an interdisciplinary approach to the medium. The department provides instruction in lithography, intaglio, silkscreen and photographic processes. Experimentation and exploration in all techniques is encouraged. Students are evaluated for both technical proficiency and artistic maturity.

The faculty provide a firm technical foundation to enable the student to fully explore the visual and expressive potential of fine-art printmaking. The overall emphasis, however, is placed on the fusion of visual concept with technical process, rather than simple mechanical and quantitative production of print editions.

Facilities and Equipment

The department maintains complete facilities for silkscreen, etching, lithography, relief, book arts and related photo process printmaking. There are six studios; one is reserved for graduate student use. The studios house professional equipment that affords students ample opportunity to develop skills in the art of printmaking.

Facilities include photo darkrooms, four etching presses (largest 32"x52"), four Lithography presses (largest 30"x48"), one offset proof press, 10 silkscreen printing stations (largest 46"x72"), two darkrooms with Omega D-2 enlargers, a copy camera (largest film size 16"x20") and a 50"x 60" vacuum frame exposure unit. Printmaking students are allowed 24-hour, seven-day-a-week access to the facilities during the academic year.

Printmaking Faculty

Richard Graf, Gordon Kluge, Al Smith, Larry Thomas

1993/94 Visiting Faculty

Betty Friedman, Charles Hobson, Frances Valesco

Courses Include:

Beginning and Further Silkscreen, Beginning and Further Etching, Beginning and Further Photo-Printmaking, Beginning and Further Lithography, Beginning and Further Relief Printing, Illustrated Books, Bay Area Resources

Sculpture/Ceramic Sculpture

Sculpture in San Francisco has traditionally shared the visceral aesthetic concerns of the Pacific Rim more than the didactic approach frequently associated with Europe. This sensibility encourages greater experimentation with form as a dynamic entity, making the city a center for construction, assemblage and fabrication techniques. The city also has a tradition of ceramics as a fine-art form, in both intimate and large-scale work.

The Sculpture/Ceramic Sculpture Department encourages a meaningful balance between material and content. The department presents the idioms and visual language of contemporary sculpture with an emphasis on practice. The department also provides an interdisciplinary approach, offering experimental classes in contextual topics, including public art and new scientific and technological applications

Facilities and Equipment

The department occupies 6,840 square feet of classroom and shop space, including facilities for working in steel, wood, plaster and ceramics. The studio space has 25-foot ceilings, large roll-up doors and an 18-foot Gantry Crane for moving large works.

The department also has facilities for welding and finishing steel and other metals, including gas, arc and heli-arc welding, plasma cutting, vacuum forming and spray painting. The wood shop has table saws, band saws, sanders, a power mitre box and drill presses. The department provides plaster, burlap and chicken wire to its students, as well as welding rods, oxygen and acetylene.The ceramic sculpture studio is equipped for low-fire clay bodies and glazes. There are facilities for slip casting, handbuilding, slab rolling, throwing, air brushing and spraying, ceramic decals and china painting. Equipment includes 66-cubic-foot and 54-cubic-foot gas kilns, one small gas kiln, four large electric kilns and four small electric test kilns. Low-fire clays, a clay mixer, slips, glazes and china paints are provided.

Sculpture/Ceramic Sculpture Faculty

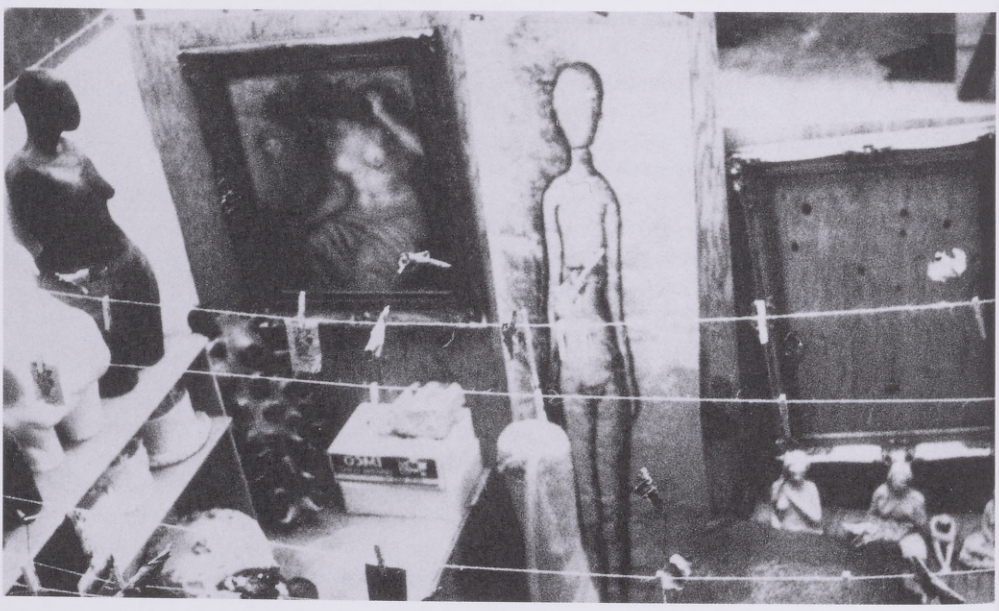
Richard Berger, Robert Rasmussen, John Roloff

1993/94 Visiting Faculty

Mark Bartlett, Bernadette Cotter, Dawn Fryling, Kyung Lee, Billie Grace Lynn, Anita Margrill, ZiZi Raymond, Donald Rich

Courses Include:

Beginning, Intermediate, Further Sculpture and Ceramics, Interdisciplinary Sculpture, Bronze Casting, Figure Modeling in Clay, Earth Structures



Academic Calendar

Spring Semester 1994

January 10	Semester begins. Orientation for entering students.
January 18	Instruction begins.
February 15	Last day to submit an application and portfolio for admission to the MFA program for fall 1994 semester.
March 2	CAL Grant Deadline.
March 7 - 11	Spring recess.
April 1	Processed financial aid forms (FAF and FAFSA) received by this date will be given priority consideration for academic year 1994-95.
May 6	Semester ends.
May 7 - 15	MFA Exhibition, Fort Mason Center.
May 15	Annual commencement.
May 15 - 21	Spring show: campus-wide exhibition of student work

Fall Semester 1994

August 30	Semester begins. Orientation for entering students.
September 6	Instruction begins.
November 1	Last day to submit an application and portfolio for admission to the MFA program for spring 1995 semester.
November 24 - 25	Thanksgiving recess.
December 16	Semester ends.

Spring Semester 1995

January 10	Semester begins. Orientation for entering students.
January 17	Instruction begins.
February 14	Last day to submit an application and portfolio for admission to the MFA program for fall 1995 semester.
March 2	CAL Grant Deadline.

March 6 - 10	Spring recess.
April 1	Processed financial aid forms (FAF and FAFSA) received by this date will be given priority consideration for academic year 1995-96.
May 5	Semester ends.
May 6 - 14	MFA Exhibition, Fort Mason Center.
May 14	Annual commencement.
May 14 - 20	Spring show: campus-wide exhibition of student work

Fall Semester 1995

August 29	Semester begins. Orientation for entering students.
September 5	Instruction begins.
November 1	Last day to submit an application and portfolio for admission to the MFA program for spring 1996 semester.
November 23 - 24	Thanksgiving recess.
December 15	Semester ends.

Spring Semester 1996

January 9	Semester begins. Orientation for entering students.
January 16	Instruction begins.
February 15	Last day to submit an application and portfolio for admission to the MFA program for fall 1996 semester.
March 2	CAL Grant Deadline.
March 4 - 8	Spring recess.
April 1	Processed financial aid forms(FAF and FAFSA) received by this date will be given priority consideration for academic year 1996-97.
May 3	Semester ends.
May 6 - 13	MFA Exhibition, Fort Mason Center.
May 13	Annual commencement.
May 13 - 19	Spring show: campus-wide exhibition of student work

Fall Semester 1996

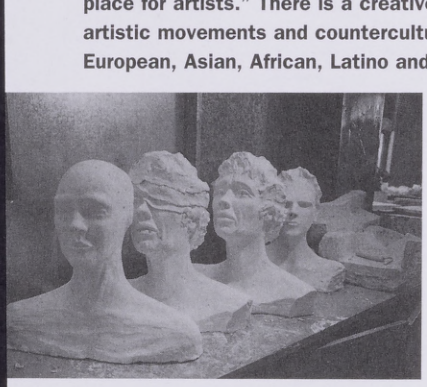
August 29	Semester begins. Orientation for entering students.
September 3	Instruction begins.
November 1	Last day to submit an application and portfolio for admission to the MFA program for spring 1997 semester.
November 28 - 29	Thanksgiving recess.
December 13	Semester ends.

Spring Semester 1997

January 9	Semester begins. Orientation, entering BFA and MFA students. Registration, entering BFA and MFA students.
January 21	Instruction begins.
February 15	Last day to submit an application and portfolio for admission to the MFA program for fall 1997 semester.
March 2	CAL Grant Deadline.
March 10 - 14	Spring recess.
April 1	Processed financial aid forms (FAF and FAFSA) received by this date will be given priority consideration for academic year 1997-98.
May 9	Semester ends.
May 11 - 18	MFA Exhibition, Fort Mason Center.
May 18	Annual commencement.
May 18 - 24	Spring show: campus-wide exhibition of student work

Life at SFAI

It has been said that San Francisco is "the perfect place for artists." There is a creative tradition here that has given rise to many of the United States' artistic movements and countercultures. San Francisco's ethnic and cultural diversity combines European, Asian, African, Latino and Native American traditions in a blend that gives the city a truly cosmopolitan character. SFAI's Russian Hill campus, in the heart of San Francisco's North Beach neighborhood, is one of the nation's most picturesque locations, and is also within easy reach of the city's internationally renowned cultural institutions. The SFAI community consists of approximately 600 students from diverse backgrounds. One-half are men, one-half are women, about one-third are from the Bay Area, one-tenth from 25 foreign countries, and the remainder from every other region of the United States. The average undergraduate is 26 years old, and an average graduate student is 32. Approximately one-quarter of the undergraduates enter directly from high school. The remainder transfer from other colleges and art schools. We encourage ethnic and social diversity and the dialogue this brings to the educational environment.



This is the location and context within which our students live and work. Student life here is exciting and challenging. You will be expected to be self-motivated and encouraged to test the limits with your artmaking. SFAI provides a variety of services, which are described in the following pages, to help you in adjusting to our community and making the most of your time here.

Student Services

The Student Services Office serves as a problem-solving center to help students take advantage of the many opportunities at SFAI and to realize their full potential as students, artists and members of the community. The Student Services Office coordinates the following services and programs: student employment and internships, personal counseling, orientation, commencement, the Student Union and Diego Rivera Gallery, and all student activities and events. The Student Services Office also maintains reference files where students are encouraged to keep letters of recommendation from faculty and other individuals. These letters are sent to employers or graduate schools upon student request. Students are welcome to drop by the Student Services Office to use its services and resources, or just to visit.

Academic Advising

The Office of Academic Affairs administers all aspects of SFAI's curricula and faculty. Through this office, a staff of specially selected faculty members serve the students as academic advisers. Students meet with advisers to receive counseling on course selection and degree progress. Information on special academic programs is also available through academic advisers. The academic advising staff meet periodically to consider academic variances and advise the dean of academic affairs on the development of new curricula and academic policies.

Activities and Events

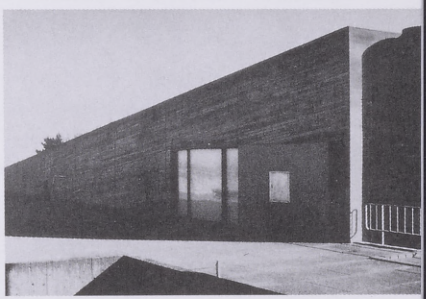
The Student Services Office functions as a center for all student activities. The organization, funding and publicizing of parties, workshops, film screenings, Diego Rivera Gallery openings and events sponsored by the Student Union are coordinated by Student Services.

A weekly newsletter is also published by the Student Services Office and distributed to students in their mailboxes.

Alumni/ae Association

The Alumni/ae Association is an organization for people who attended the Art Institute for one semes-

ter or more. SFAI sponsors various special events for alumni/ae, among which is the annual alumni/ae reunion. Employment advice and information about exhibition opportunities is available to alumni/ae through the Student Services Office. Accomplishments of alumni/ae are highlighted in the Alumni/ae News column of the Art Institute's calendars and newsletters. In addition, alumni/ae receive all mailings, free or discounted admission to lectures and other events on campus, access to the Friday open drawing studio and space-available use of SFAI photo and film facilities. All SFAI alumni/ae are encouraged to inform the Alumni/ae Office of address changes, and to contact SFAI with names of other alumni/ae who may have lost touch with the school.

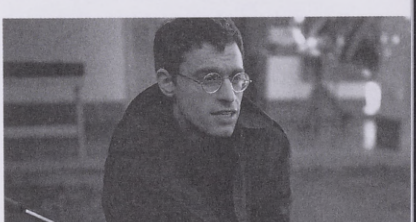


Cafe

The Art Institute Cafe specializes in home cooking, including soups, sandwiches, salads and daily specials. Desserts are baked daily. Espresso drinks are also featured. Each year the Cafe hires 20 to 25 student workers to cashier, cook and provide counter service. Hours: M - Th, 8:30 am - 9 pm; F, 8:30 am - 5 pm; Sat, 9 am - 2 pm. (Intersession and Summer Sessions: Reduced hours, see posted schedule.)

Counseling Services

Short-term personal counseling is offered to degree students individually and in groups. The Counseling Center is open each weekday and is located next to the Student Services Office. The pursuit of artistic excellence, like the problems of daily life, can often be frustrating, lonely and discouraging. You can come into the Counseling Center and talk about anything you wish. The Counseling Center provides a supportive place for in-depth dialogue on issues such as relationships, loneliness, current or past abuse, motivation, assertiveness, self-image, alienation, blocks to creativity and your artwork, interpersonal communication, sexuality and transitional adjustments. All matters discussed with the counselors are confidential. Groups have been formed to talk about making art as a second career, learning differences, empowerment issues for women, and adjusting to life in San Francisco and at the Art Institute.



Diego Rivera Gallery

The Diego Rivera Gallery is a student-directed, year-round showcase for work by students of the Art Institute. Under the jurisdiction of the Student Union and the oversight of the director of student services, it is administered by two students selected by the Student Union. The gallery provides an opportunity for BFA and MFA students to present their work in a gallery setting, to use the space for large-scale installations, or to experiment with concepts and concerns in a public venue.

Health

The Art Institute makes health insurance available to students. For more specific information contact the Student Services Office.

Housing

The Student Services Office offers information and advice on finding an apartment and/or a roommate in San Francisco, provides a housing newsletter and maintains a housing bulletin board listing room and studio shares in the city.
The Art Institute has an arrangement with the Kenmore Residence Club for newly arriving students. Students may choose to stay at the Kenmore for a few weeks or an entire semester until they have

located permanent housing. The Kenmore is an American-plan residence hotel with a lounge, game room, library/reading room, laundry and maid service. Student Services also has information on other private residence clubs and hotels in the city that provide room and board at reasonable prices. Counseling Center staff can provide assistance with roommate problems and conflicts. Information on tenants' rights and other legal issues, as well as other community resources that provide conflict resolution services for roommates and tenants, is also available.

Internships

A variety of internships, which may be taken for degree credit, are also available through the Student Services Office. Some provide payment, but all are carefully developed by SFAI staff and faculty to provide interns with important practical experience in the art world. Internships may involve working for a museum or gallery as an exhibition assistant, working as a studio assistant for an established Bay Area artist, or working for a nonprofit cultural organization. Students may select from a list of standing internship opportunities, or may develop their own project proposal. (Also see page 53)

Library

The Anne Bremer Memorial Library, established with a generous donation from philanthropist Albert Bender, is a unique and valuable resource for arts information. Located on the second floor of the Art Institute's original 1926 building, the library offers students a quiet setting for research and study. Its reading room, with high arched windows, large fireplace and beamed ceiling, is a noteworthy example of the Spanish Colonial Revival style popular when the room was dedicated in 1935.

The library's collection emphasizes modern and contemporary art, art history, theory and criticism. It contains 26,000 volumes, including an outstanding collection of exhibition catalogs, and subscriptions to more than 200 general-interest and fine-arts periodicals. The library staff works with students on an individual basis, showing them how to take advantage of the library's specialized resources. The library sponsors special events, including poetry readings, travelogues, exhibitions and an annual artist's book contest.

The general collection provides support material for curricula, recreational reading and visual documentation unavailable elsewhere. Books in the general collection may be checked out for two weeks.

Special collections include:

Artists' books. A small collection of books produced by artists.

Rare books and archives. A significant collection of beautiful and unusual publications pertaining to all aspects of art history.

Archives. Primary source manuscripts and printed documentation of Northern California art from 1871 to the present.

Periodicals. Subscriptions to more than 200 periodicals, including *Artforum, Aperture, Flash Art, The New Yorker, The Village Voice, October, New Criterion, Thrasher, Granta* and *High Performance.*

Slides. More than 65,000 transparencies documenting work in all media, including carousels containing work by current faculty.

Tapes. More than 700 audio cassettes covering various contemporary art issues, new and old music, sound performances and visiting artists' lectures.

Films. A collection of films made by Art Institute faculty members and graduate students, as well as examples of avant-garde films.

Videotapes. A collection of videotapes in all fields.

Media. Slides may be viewed in the library on the rear-screen projection unit. Slides are also available for classroom use with the permission of the faculty and the media director. Audiotapes and videotapes are non-circulating. The library's video screening room is available during Media Department hours.

Photocopying. Students may photocopy material in the library ($0.10 per copy). They may not use photocopy machines in the General Services Office or any other office.

Typing. There are several typewriters and computers in the library for student use.

SFAI Campus Handbook

All new students receive a copy of the SFAI Campus Handbook. This publication lists the details of SFAI's academic policies and procedures, rules and regulations regarding exhibitions, conduct and academic progress, as well as a variety of other details essential to successful completion of a degree at SFAI. A comprehensive academic calendar and datebook is included. All students are responsible for familiarizing themselves with this material.

The Campus Handbook is intended to be kept and referred to as the student's main source of reference on campus life and programs. SFAI reserves the right to change academic policies, regulations and degree requirements as needed. All such changes are included in the handbook, which serves as the contract between SFAI and its students.

Student Employment

Listings of available jobs both on and off campus are posted on bulletin boards outside the Student Services Office. When a student is interested in a posted position, he or she inquires in the Student Services Office and is given the employer's name and telephone number.

Students who have received a financial aid award may be eligible for College Work-Study jobs on campus. Once eligibility for college work-study is established by the financial aid department, students may apply for college work study jobs and earn wages for work on campus. Students are not automatically given this amount of money, nor are they guaranteed a job.

Note to International Students: Unfortunately, there are employment restrictions for international students. There are on-campus employment opportunities for foreign students but such opportunities are limited. Contact the international student advisor in the Registrar's Office if you are an international student and have questions about your employment eligibility.

Store

The SFAI store is an excellent source for fine-arts supplies at greatly discounted prices. A wide selection of paints, pastels, papers, brushes and printmaking supplies are available, along with miscellaneous hardware items and a terrific postcard rack. The store clerks have extensive knowledge of the materials and are most helpful in assisting and answering questions as well as supplying detailed product information. Hours: M - Th, 9 am - 3 pm and 4 - 8 pm; F, 9 am - 3 pm; Sat, 9 am - 5 pm.

Student Union and Affiliated Organizations

The Student Union is the body of all students and is responsible for presenting student concerns to the administration and the board of trustees. Every currently enrolled student can serve in the union and attend the weekly meetings.

The Student Union elects the co-directors for the Diego Rivera Gallery and coordinates the designation of the jury for the annual selection of student exhibitions. All matters pertaining to the philosophy or operating principles of the gallery are decided by the Student Union. Two student union members are elected to the SFAI Board of Trustees with full voting rights and responsibilities. In addition, members of the Student Union are appointed to serve as voting members on many taskforces, hiring and policy committees having to do with the governance of the institute.

The Student Union is allocated funds each year for student activities and projects that benefit the whole community. Proposals can be submitted three times per semester and are approved or disapproved by vote at announced meetings. Check the student newsletter for more information.

The Student Union welcomes and supports the formation of student organizations. Previous affiliations have included Multicultural Students for Art, Gay and Lesbian Students, Foreign Student Body and Artists for Social Responsibility. Interest groups should contact the student activities assistant in the Student Services Office.

Student Union co-directors and departmental liaisons are elected each spring. The Student Union Office is located inside the Mailroom and up the stairwell. The office is shared with the Diego Gallery co-directors. Messages can be left for the Student Union in the Reception/Switchboard Office, or by phoning 749-4510, extension 410.

Exhibitions and Public Programs

Student life at SFAI includes direct access to exhibitions, lectures, symposia, films and other special events held on campus. These activities are an integral part of student life and engage students in the larger community of art, artists and contemporary ideas. Since its founding, SFAI has championed contemporary art as well as the education of artists and has held a central position in the front lines of advanced and experimental visual arts.

The Walter/McBean Gallery

The Walter/McBean Gallery presents a year-round program of exhibitions highlighting innovative work by emerging artists and experimental work by more established artists from throughout the United States. Recent exhibitions have included *Flag*, a juried exhibition of 50 artists using flag imagery; installations by David Cannon Dashiell and Paul DeMarinis; photographs and installations by Carrie Mae Weems; paintings by David Reed; Paper Tiger Television's *Smashing the Myths of the Information Age*; and selected works by Michael Snow. Hours: T - Sat, 10 am - 5 pm; Th until 8 pm. Phone: 749-4564.

The Diego Rivera Gallery

The Diego Rivera Gallery, home of the famous 1931 mural *The Making of a Fresco Showing the Building of a City*, is reserved solely for exhibitions of student work organized by students. For more information, see Diego Rivera Gallery in the Student Services section of this Catalog. Hours: daily 9 am - 5 pm.

Public Lecture Program

The public lecture program at the Art Institute is one of the most distinguished lecture series in the Bay Area. Designed to offer students, members of the SFAI community and the general public access to nationally and internationally recognized artists, critics and historians, the series allows for dialogue following each presentation. Eight to 12 lectures each year include figures such as Mark Alice Durant, Karen Finley, Martin Wong, James Luna, Dennis Oppenheim, Hans Haacke, Yvonne Rainer, Judy Pfaff and Jimmie Durham.

Symposia

Symposia are a regular feature of life on campus, debating topics of current interest from multiculturalism to the education of artists of the future. Distinguished speakers from around the Bay Area and elsewhere participate in symposia including Culture Under Fire, a two-day symposium on censorship and arts activism; Mass Media, Virtual Reality and the Persian Gulf War, both organized by the SFAI Artists' Committee; and Sources of a Distinct Majority, a series of symposia held since 1989 that examine the impact of cultural diversity on the arts and education.

Other Public Programs

SF Cinematheque

SF Cinematheque is a separate nonprofit organization. Its twice-weekly film screenings are held in the Art Institute's Lecture Hall and admission is discounted to SFAI students. Founded in 1961, SF Cinematheque was the first organization of its kind devoted solely to personal and experimental films. SF Cinematheque continues to be an internationally recognized film showcase.

Faculty Biographies

THOMAS AKAWIE

Thomas Akawie is a professor in the Painting Department, and has taught at the Art Institute since 1966. Akawie received both a BA and an MA from the University of California at Berkeley. He has also taught at the University of California at Berkeley and California State University at Los Angeles. Akawie is well known for teaching airbrush, and his work has been widely reproduced on posters and postcards by Pomegranate Art Books. Akawie's work has been exhibited internationally, including exhibitions at the Sun City Museum in Phoenix, AZ; the M.H. de Young Museum, San Francisco; the San Jose Museum of Art; the Whitney Museum of American Art, New York; the Smithsonian Institution, Washington, DC; and the Los Angeles County Museum of Art. His work is included in the permanent collections of many institutions, including the San Francisco Museum of Modern Art, the Milwaukee Art Center, the Achenbach Foundation at the California Palace of the Legion of Honor, the Oakland Museum, the Morrison Print Collection at the University of California at Berkeley, the Williams College Museum, Williamstown, MA; and the Ithaca College Art Gallery, Ithaca, NY.

Selected reviews/publications:
Artforum
Artweek
Los Angeles *Times*
New York *Times*
San Francisco *Chronicle*
San Francisco *Examiner*
Albright, Thomas *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)
***Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, NJ, 1993)**

STEVE ANKER

Steve Anker is an associate professor in the Film Department, and has taught film and film history at the Art Institute since 1984. Anker received a BA in cinema studies from the State University of New York and an MFA in filmmaking and film history from Columbia University. Anker has extensive experience in programming and arts administration, including serving as program director and member of the board of directors of the Boston Film/Video Foundation; programmer at the Boston Museum of Fine Arts; and assistant programmer at Carnegie Hall Cinema in New York. Anker presently serves as artistic director for San Francisco Cinematheque, where he has curated several hundred film programs since 1982. Recently, Anker curated a traveling exhibition of Austrian experimental films for the Museum of Modern Art in New York, curated a film series for Public Broadcasting Service affiliate KQED, and participated in a film festival in Belgium. Anker is a contributor to several publications, including *Artweek* and *Film Quarterly.* He has also written several catalog essays, including "The Refracted Muse", (International Film Congress, Toronto, Ontario, May 1987); "The Avant Garde into the Eighties", (Independent America, American Museum of the Moving Image, October 1988) and a catalog for the Antwerp International Experimental Film Project (1993).

RUTH BEAMES

Ruth Beames is an associate professor in the Letters and Science Department, and has taught at the Art Institute since 1989. She received a BA in English, French and zoology from Mills College and an MA in comparative literature with specialization in Medieval Europe from the University of California at Berkeley. Her arts background is extensive. Beames studied modern dance while at Mills College and the University of California at Berkeley, and she has taught, performed and choreographed in the Isadora Duncan technique. She has designed and manufactured award-winning jewelry, and. has written, produced and directed several plays. She studied sculpture with her father, Stephen Beames, and has taught sculpture and completed many commissioned works, including props for the film *Ghostbusters.*

RICHARD BERGER

Richard Berger is a professor in the Sculpture Department. He has taught at the Art Institute since 1970, and presently serves as chair of the department. He received both a BA and an MA from California State University at Sacramento. He has taught at several institutions, including the California College of Arts and Crafts and Stanford University. Berger is the recipient of an National Endowment for the Arts fellowship. His work has been exhibited

widely, and is featured in the permanent collections of the Oakland Museum, the Contemporary Museum in Honolulu, and the Monterey Peninsula Museum.

Selected reviews/publications:
Diablo Art News (November 1991 - February 1992)
Artweek (April 4, 1991)
San Francisco *Chronicle* (October 30, 1987)
Albright, Thomas *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)

BILL BERKSON

Bill Berkson is the coordinator of the Art History, Theory and Criticism Program, and has taught at the San Francisco Art Institute since 1984. Berkson is also the coordinator of the Public Lectures Program and served as interim dean of academic affairs in 1992. He studied at Brown University, the New School, Columbia University and New York University's Institute of Fine Arts. He is the author of 11 books and pamphlets of poetry, including most recently *Red Devil, Start Over* and *Lush Life*. His work has been included in many literary journals and anthologies. Berkson is a contributing writer to *Artforum* and other publications, and is a corresponding editor for *Art in America*. He was editor and publisher of *Big Sky* publications from 1971-78. Berkson has received several awards, including a Yaddo Fellowship, and grants for poetry from the Poets Foundation, the Marin Arts Council and the National Endowment for the Arts. Berkson was given an Artspace Award for New Writing in Art Criticism in 1990, and was a visiting artist/scholar at the American Academy in Rome in 1991. He has curated several exhibitions, including *Ronald Bladen: Early and Late* at the San Francisco Museum of Modern Art and *The Paintings of Albert York* at the Mills College Art Gallery.

Selected reviews/publications:
Who's Who in American Art 1993-94 (R.R. Bowker, New Providence, NJ, 1993)

PEGAN BROOKE

Pegan Brooke is an associate professor in the Painting Department, and has taught at the Art Institute since 1985. She is chair of the graduate painting and sculpture program at the Art Institute, and serves on the school's Board of Trustees. Brooke received a BA in literature from the University of California at San Diego, a BFA in painting from Drake University, an MA from the University of Iowa, and an MFA from Stanford University. She has received several awards, including a Louis Comfort Tiffany grant, a Marin Arts Council grant, and an alternate place for the Prix de Rome fellowship. Her work is found in many public and private collections, including those of the San Francisco Museum of Modern Art and the Guggenheim Museum in New York. She has exhibited her work internationally, including recent shows at the Oakland Museum; the University of California at Davis; the Guggenheim Museum, New York; Des Moines Art Center; and the Museum of Modern Art in San Francisco.

Selected reviews/publications:
San Francisco *Examiner* (March 20, 1992)
Los Angeles *Times* (Jan. 20, 1989)
Artweek (April 9, 1992)
Artweek (April 23, 1992)
Images Transformed (Oakland Museum, 1992)
Who's Who in American Art 1993-94 (R.R. Bowker, New Providence, NJ, 1993)

JERRY BURCHARD

Jerry Burchard is a professor in the Photography Department, and has taught at the Art Institute since 1966. He received a BFA from the San Francisco Art Institute. Burchard has received three photography fellowships from the National Endowment for the Arts. His work has been exhibited internationally, including shows at the Bhirasri Institute in Bangkok, Thailand; the Corcoran Gallery in Washington, DC; the San Francisco Museum of Modern Art; the International Center of Photography in New York; the Santa Fe Center for Photography; and the San Francisco Airport. Burchard's work is found in the collections of the Australian National Gallery in Canberra, the Corcoran Gallery, Harvard University's Fogg Art Museum, the International Museum of Photography in Rochester, the San Francisco Museum of Modern Art, the Minneapolis Art Institute, the Library of Congress and the Smithsonian Institution.

Selected reviews/publications:
***Artweek* (September 17, 1988)**
San Francisco *Chronicle* (January 22, 1983)
***Westart* (June 27, 1980)**
***Expanding the Parameters of 20th Century Photography* (San Francisco Museum of Modern Art, 1985)**
***Contemporary Photographers* (St. Martins Press, 1982)**

KATHIE CINNATER

Kathie Cinnater is an associate professor in the Letters and Science Department, and has taught at the Art Institute since 1985. She received a BA in English from the College of New Rochelle, an MA in English from Marquette University, and a BFA and an MFA in painting from Washington University. Cinnater has extensive teaching and administrative experience, including positions as assistant dean at the College of New Rochelle, and director of academic support and English instructor at the University of Missouri. She directed the mural program of the San Francisco Art Commission and served on the board of directors of the South of Market Cultural Center. Cinnater edited the *San Francisco Mural Map Guide,* and edited *Community Murals* magazine. She has taught art classes at Washington University and San Francisco City College.

LINDA CONNOR

Linda Connor is a professor in the Photography Department, and has taught at the Art Institute since 1969. Connor received a BFA from the Rhode Island School of Design and an MS from the Institute of Design, Illinois Institute of Technology. She has won three awards from the National Endowment for the Arts, the Pratt Award in Photography, a Photographer of the Year peer award from the Friends of Photography, and a Guggenheim Fellowship. Connor has taught and lectured throughout the world, including at San Francisco State University, the California College of Arts and Crafts, the School of the Museum of Fine Arts in Boston, the University of Texas at Austin, the American Cultural Center, Jerusalem, Israel, and the Technical College, Athens, Greece. Connor has exhibited her work widely, including shows at the Museum of Contemporary Photography in Chicago, the California Museum of Photography in Riverside, and the San Francisco Museum of Modern Art, and the International Center of Photography in New York. Connor's work is in the collections of numerous institutions, including those of the Art Institute of Chicago, the Corcoran Gallery, the Polaroid Corporation, the Boston Museum of Fine Arts, the Museum of Modern Art in New York, the San Francisco Museum of Modern Art and the J. Paul Getty Museum.

Selected reviews/publications:
***Afterimage* (Vol. 7, No. 5, December, 1979)**
The Chicago *Tribune* (June 17, 1988)
***Landscape Photographers and America's National Parks: A Symbiosis* (Viking Press, New York, 1981)**
***Spiral Journey*, Museum of Contemporary Photography (Columbia College, 1990)**
***WEST* (Vol. 1 No. 2, San Francisco Art Institute)**
Naylor, Colin, *Contemporary Photographers* (St. James Press, 1988)

DEWEY CRUMPLER

Dewey Crumpler is an assistant professor in the Letters and Science and Painting Departments, and he has taught at the Art Institute since 1990. Crumpler received a BFA from the San Francisco Art Institute, a MA from San Francisco State University, and an MFA from Mills College. Crumpler has taught at several institutions, including the California College of Arts and Crafts and San Francisco State University. He has received several grants from the California Art Council and an Outstanding Achievement Award from the National Artists Conference. He has won two purchase awards from the San Francisco Airport Commission. Crumpler is an advisory board member of the San Francisco Art Commission Gallery. He has exhibited his work widely, and has received mural commissions for the Western Addition Cultural Center, the San Francisco Museum of Modern Art and the California Historical Society.

Selected reviews/publications:
***WEST* (Vol. 1 No. 2, San Francisco Art Institute)**
Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)
Cederholm, Theresa, *Afro-American Artists* (Trustees of the Boston Public Library, 1973)

RICHARD FISCUS

Richard Fiscus is the first professor emeritus at the Art Institute, and has taught in the Letters and Science Department since 1955. Fiscus has served the Art Institute in a number of administrative roles, including positions as acting director, dean of the college and dean of students. He studied at Stanford University and Ohio State University, and received both his BA and MA from the University of California at Berkeley. Fiscus has taught or lectured at many institutions, including the Academy of Art College, Ohio State University and the University of the Pacific. Fiscus has exhibited his work internationally, including exhibitions at the Transamerica Pyramid in San Francisco, the San Francisco Museum of Modern Art, the Fine Arts Museums of San Francisco, the Oakland Museum, the Santa Barbara Museum, the Brooklyn Museum, Oxford University, the University of Edinburgh, and the US State Department in Tokyo. His work is found in public and private collections widely, including AT&T in Chicago, ARCO in Anchorage, the Brooklyn Museum in New York, the California Palace of the Legion of Honor in San Francisco, and the Bank of America in San Francisco. Fiscus' work has also appeared in several movies and television programs, including *Play It Again Sam*, (Paramount, 1972); *One Is a Lonely Number*, (MGM, 1972); and *Recent Sorrows* (Barrish Productions, 1985).

"Indeed, this is perhaps the crux of the matter, for [Fiscus' work] is not Pop art, but an extremely sophisticated, self-consciously cultivated pseudo-Primitivism contrived by a very gifted amateur possessed of broad art-historical and theoretical awarenesses and acute, sometimes brilliant, technical comprehensions, who has much to say about both Primitivism and Pop art, and who has, as well, a genuine involvement with his pictorial subject matter."
***Artforum* (September, 1969)**

Selected reviews/publications:
***Thirty Years of American Printmaking*, Gene Baro, Brooklyn Museum (1976)**
***Journal of the American Medical Association*, cover and story (April, 1972)**
French, Palmer, "San Francisco", *Artforum* (September, 1969)
Frankenstein, Alfred, "Fiscus' Fine Local Views", San Francisco *Chronicle* (October 21, 1968)
Albright, Thomas, "Three Painters — Art in the East Bay," San Francisco *Chronicle* (July 12, 1968)
Albright, Thomas *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)

JACK FULTON

Jack Fulton is a professor in the Photography Department, and has taught at the Art Institute since 1969. Fulton introduced the first color photography course to the curriculum in 1971, and served as chair of the department and chair of the Artists Committee. He studied architecture and art at the College of Marin and creative writing/literature at the University of California Extension and San Francisco State University Extension. Fulton has received several awards, including three National Endowment for the Arts fellowships and the Eugene Atget Award from the Paris Audiovisuel. Fulton has exhibited his work internationally, including exhibitions at the Oakland Museum; the San Francisco Museum of Modern Art; the Friends of Photography/Ansel Adams Center in San Francisco; the M.H. de Young Museum in San Francisco; the Portugal Photography Festival; the Musee de Art Moderne in Paris; the Institute of Contemporary Art in London; and the International Center for Photography in New York. Fulton has also worked in film and television.

Selected reviews/publications:
***Two Saunters: Summer and Winter* (Pencil Press, 1986)**
***Picturing California: A Century of Photographic Genius* (The Oakland Museum, 1989)**
***California Photography Since 1945* (San Francisco Museum of Modern Art, 1987)**
***Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, NJ, 1993)**

ERNIE GEHR

Ernie Gehr is an associate professor in the Filmmaking Department. He has taught at the Art Institute since 1986 and presently serves as chair of the department. Gehr has taught and lectured internationally, including at the University of California at Berkeley; the School of the Art Institute of Chicago; the State University of New York at Binghamton; the University of Geneva; the Deutscher Akademischer Austauschdienst in Berlin; and the British Arts Council. His awards include a Guggenheim fellowship, three National Endowment for the Arts grants, the Maya Deren Award from the American Film Institute, and an award from the Film Arts Foundation. His work has been exhibited internationally, including retrospectives at San Francisco Cinematheque, the Whitney Museum of American Art, the Anthology Film Archives in New York, the Centre Georges Pompidou in Paris, the Musee du Cinema in Brussels, and the Munchner Filmmuseum in Munich. Gehr has participated three times in the Whitney

Museum Biennial. His films are in the permanent collections of many institutions, including the Museum of Modern Art in New York, the British Film Institute in London, and the Walker Art Center in Minneapolis.

Selected reviews/publications:
"Testament to an Orphaned Art", *Blimp* (#20, Summer 1992)
The Village Voice (January, 1993)
The Village Voice (October 22, 1985)
The New York *Times* (October, 1992)
Vulgar Modernism: Writings on Movies and Other Media, (Hoberman, J., Temple University Press, 1991)
Film Quarterly (Summer, 1990)
Circulating Film Library Catalog (Museum of Modern Art, New York, 1984)

SHARON GRACE

Sharon Grace is an associate professor in the New Genres Department, and has taught at the Art Institute since 1984. Grace is a former member of the board of trustees of the Art Institute, and she has served on the Artists Committee. Grace has also been on the directing board of the San Francisco chapter of Artists Equity; was a founding board member of the Bay Area Video Coalition; and is on the advisory board of Artists Television Access in San Francisco. Grace has received fellowships from the National Endowment for the Arts, the Rockefeller Foundation, and the William and Flora Hewlett Foundation. She won an award of honor for outstanding achievement in video from the San Francisco Art Commission. Grace has presented her work extensively, including exhibitions at the San Francisco Film Arts Foundation, the Fresno Art Museum, the Museum of Modern Art in San Francisco, the Museum of Modern Art in New York, and the Venice Biennale in Italy.

"Grace was re-circuiting and reversing the gaze, questioning means by which a female subject is created, and denying direct access to the seductive cliché so prevalent in the dominant male discourse of art and media. The inhabited painting referred to the art historical past not as an appropriation, but as a way of disinheriting the art historical problem of one gaze being privileged over another, a way of interrogating the very nature of seeing, desire and discourse." Kathy Brew (*Shift*, Vol. 5, No. 1)

Selected reviews/publications:
San Francisco *Chronicle* (December, 1992)
Gibson, William, "Lost in Cyberspace," *Village Voice* (March, 1991)
Yesterday to Tomorrow, California Women Artists (February, 1989)
High Performance Magazine (Issue 37)

RICHARD GRAF

Richard Graf is a professor in the Printmaking Department, and has taught at the Art Institute since 1958. He received both a BFA and an MFA from the California College of Arts and Crafts, and also studied mysticism and human consciousness at John F. Kennedy University. His work can be found in the permanent collections of the California College of Arts and Crafts; the Achenbach Print Foundation at the Palace of Fine Arts, San Francisco; Stanford University; the San Francisco Art Commission; the Oakland Museum; and museums in Illinois and Utah. His work has been exhibited widely, including shows at the Fine Arts Museums of San Francisco; the Oakland Museum; the Printmaker's Council Galleries in London and Glasgow; and the Printmaker's Gallery of Vancouver, Canada.

Selected reviews/publications:
Sacilotto, Deli, *Photographic Printmaking Techniques* (Watson Guptill Publishers, New York, 1982)
Black, Vicki, "Printmakers Take a Creative Approach Toward Technology," *Screenprinting* (August, 1992)
Artforum (1964)
Artforum (1967)
Art International (1967)

DOUG HALL

Doug Hall is an associate professor in the New Genres Department, and has taught at the Art Institute since 1981. Hall is the former chair of the department and has served on the Art Institute's board of trustees and on the board of directors of the Bay Area Video Coalition. He received a BA in anthropology from Harvard University and an MFA in sculpture from the Rinehart School of Sculpture of the Maryland Institute of Art. Hall has won numerous awards,

including six grants from the National Endowment for the Arts, a Guggenheim Fellowship, a Western States Regional Media Arts fellowship, a Rockefeller Foundation fellowship, a William and Flora Hewlett/Film Arts Foundation grant, a James D. Phelan Award, and a Fulbright Senior Lecture fellowship. Hall has presented his work widely, including shows at the Carnegie Museum in Pittsburgh; the Oakland Museum; the Institute of Contemporary Art in Boston; the American Film Institute in Los Angeles; the San Francisco Museum of Modern Art; New Langton Arts in San Francisco; the Whitney Museum of American Art in New York; the Art Institute of Chicago; the University Art Museum, Berkeley, CA; and the Museum of Modern Art in New York.

Selected reviews/publications:
High Performance Magazine (Winter 1979)
Afterimage (February, 1987)
Flash Art (May/June 1988)
Artnews (December, 1988)
Artforum (Summer, 1988)
Artforum (Spring, 1989)
Shift (Vol. 6, No. 1, 1992)

JULIUS HATOFSKY

Julius Hatofsky is a professor in the Painting Department, and has taught at the Art Institute since 1961. Hatofsky studied at the Art Students League in New York City and at the Academie de la Grand Chaumiere in Paris, France. His awards include two painting fellowships from the National Endowment for the Arts. Hatofsky's work is featured in the permanent collections of the Whitney Museum of American Art in New York; the Art Museum, Kalamazoo, MI, and Marylhurst College, Portland, OR. Hatofsky has exhibited his work widely, including exhibitions at the Smith-Anderson Gallery in Palo Alto; the San Francisco Museum of Modern Art; and the Whitney Museum in New York City. He previously taught at Kansas University in Lawrence.

Selected reviews/publications:
Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)

MARK JOHNSON

Mark Johnson joined the Art Institute faculty in 1989, and presently serves as the coordinator for the Interdisciplinary Core Program. Johnson has taught at several institutions, including San Francisco State University and Humboldt State University, where he received the President's Award for Meritorious Teaching. Johnson received a BS with a minor in art from Yale, an MA in painting from San Francisco State University, and an MFA from the University of California at Berkeley. Johnson has been active in cultural programming at the Art Institute. He has organized and participated in exhibitions, workshops, classes and public programs at many institutions, including the San Francisco Museum of Modern Art, SF Camerawork and the University Art Museum, Berkeley. Johnson's paintings have been exhibited extensively, including shows at New Langton Arts, Haines Gallery and the Christopher Grimes Gallery. Johnson has written several articles and organized many publishing projects, including the forthcoming anthology, *Expanding American Art History to Reflect Multiethnic Diversity.*

Selected reviews/publications:
San Jose *Mercury News* (March 22, 1987)
Artweek (November 25, 1983)
Artweek (August 27, 1983)
Art in America (January, 1985)

PIRKLE JONES

Pirkle Jones is a professor in the Photography Department, and has taught at the Art Institute since 1971. He has received an National Endowment for the Arts fellowship and numerous commissions, including photographs for *Courthouses*, a US bicentennial book project for the Library of Congress. Jones has exhibited his work widely, including exhibitions at the International Center of Photography in New York; The Friends of Photography/Ansel Adams Center in San Francisco; and the Museum of Modern Art in New York. He has co-curated exhibitions at the M.H. de Young Museum and the San Francisco Museum of Modern Art. Jones collaborated with Ansel Adams on several projects, including a two-person exhibition, *The Story of a Winery*, which was sponsored by the Smithsonian Institution and traveled throughout the US. Jones also collaborated with Dorothea Lange on the exhibition *Death of a Valley*, which traveled across the country.

"[Jones] sees things in their appropriate scale and sense: mountains are not molehills, nor are people isolated zombies. He uses his camera sympathetically. His photographs record what a generous temperament as well as a trained eye feels and sees. The style of each photograph is derived from the immediate subject as he experiences it; nothing is stylishly imposed." Anita V. Mozley, from *Contemporary Photographers* (St. Martins Press, New York, 1982)

Selected reviews/publications:
Jones, Pirkle and Baruch, Ruth-Marion, *The Vanguard: A Photographic Essay on the Black Panthers*, (Beacon Press, Boston, 1970)
Portfolio Two, with a forward by Ansel Adams (1968)
California Landscape Photographers from the Collection of the Oakland Museum (1989)
Master Photographers, catalog from the Photography in the Fine Arts exhibition, International Center for Photography, 1988
Who's Who in American Art 1993-94 (R.R. Bowker, New Providence, NJ, 1993)
Naylor, Colin, *Contemporary Photographers* (St. James Press, 1988)

LARRY JORDAN

Larry Jordan is a professor in the Filmmaking Department, and has taught at the Art Institute since 1969. Jordan studied at Harvard University and has taught at the California College of Arts and Crafts, the University of California, and the School of the Art Institute of Chicago. He has received several awards, including a Guggenheim fellowship, a National Endowment for the Arts fellowship, an American Film Institute fellowship, two Western States Regional Arts fellowships, and a grant from the California Arts Council. Jordan's work has won numerous awards, including prizes from the Brussels International Film Festival, the Chicago Film Festival, and the Atlanta Film Festival. His work has been presented internationally, including exhibitions at the Pompidou Center in Paris, the Whitney Museum, the Museum of Modern Art in New York, San Francisco Cinematheque; the Art Institute of Chicago, Harvard University, the Cannes Film Festival, Zagreb International Animation Festival, the San Francisco Film Festival and the New York Film Festival.

"One thing: If I had to name who one dozen really creative artists in the independent [avant-garde] film are, I'd name Larry Jordan as one. His animated [collage] films are among the most beautiful short films made today.... They are surrounded with love and poetry. His content is subtle, his technique is perfect, his personal style unmistakable." Jonas Mekas

Selected reviews/publications:
A History of the American Avant Garde, an AFA publication
Sitney, P. Adams, *Visionary Film*
Russett and Starr, *Experimental Animation*
Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)
Naylor, Colin, *Contemporary Photographers* (St. James Press, 1988)

PAT KLEIN

Pat Klein is an associate professor in the Painting Department, and has taught at the Art Institute since 1984. Klein has taught at several institutions, including the University of California at Berkeley, the University of California at Davis, California College of Arts and Crafts, and San Jose State University. She studied at Humboldt State University, and received an AB, an MA and an MFA from the University of California at Berkeley. Klein's work has been exhibited widely, including exhibitions at the Seattle Art Museum; the Brooklyn Museum; the Stephen Wirtz Gallery, San Francisco; the Triton Museum of Art, Santa Clara, CA; the Oakland Museum; the University of Texas at Austin; and the Monterey Peninsula Museum of Art. Her work is featured in several collections, including those of the Oakland Museum, the Monterey Museum of Art, the Bank of America in San Francisco, Philip Morris in New York, the Weissman Collection in Los Angeles, and the Seattle Art Museum.

Selected reviews/publications:
"California Contemporary Art", *Art and Antiques* (September, 1988)
Art in America (April, 1987)
Artweek (March 8, 1986)
Oakland *Tribune* (February 11, 1986)
Under Currents (Portland Center for the Visual Arts, 1987)

The Human Condition (San Francisco Museum of Modern Art, 1984)
Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)

GORDON KLUGE

Gordon Kluge is a professor in the Printmaking Department, and has taught at the San Francisco Art Institute since 1972. Kluge received an MFA from the San Francisco Art Institute, and has taught and lectured at the Pratt Institute's Graphics Center in New York, the University of Northern Iowa in Cedar Falls, the University of Quebec, and the Vancouver School of Art in Canada. Kluge's work has been exhibited internationally, including shows at the International Biennale of Graphics in Poland, Spain and Yugoslavia; the Museum of Modern Art in New York; the Whitney Museum in New York; the Brooklyn Museum of Art; Associated American Artists in New York; the Cincinnati Art Museum; the Philadelphia Art Alliance; the Oakland Museum; the San Francisco Fine Arts Museums and the San Francisco Museum of Modern Art. Kluge is also the owner and director of Bear Press in San Francisco.

PAUL KOS

Paul Kos is a professor in the New Genres Department, and has taught at the Art Institute since 1978. He received both a BFA and an MFA from the San Francisco Art Institute, and is a former member of the board of trustees of the Art Institute. He has taught or lectured at several institutions, including the University of Santa Clara, the University of California at Berkeley; and the University of Victoria, British Columbia. Kos has presented his work widely, including exhibitions at the San Francisco Museum of Modern Art, New Langton Arts in San Francisco, the Capp Street Project in San Francisco, the University Art Museum in Berkeley, the Leo Castelli Gallery in New York, the M. H. de Young Museum in San Francisco, the Ferry Terminal in Seattle, the Walker Art Center in Minneapolis, and the Gallery Paule Anglim in San Francisco. Kos has received several awards, including an Award in the Visual Arts from SECA, two Western States Arts fellowships, a Louis Comfort Tiffany fellowship, five National Endowment for the Arts fellowships, and a fellowship from the Rockefeller Foundation. Kos' work is featured in the public collections of the Institute of Contemporary Art in Philadelphia, the San Francisco Museum of Modern Art, the New York Museum of Modern Art, and the Stedelijk Museum in Amsterdam, Holland.

"Artists have to think that anything is possible; that's our business. Don't forget, Paul Kos once started a fire with an ice lens fashioned in a hubcap!" Jock Reynolds, monograph for the exhibition *Solid Concept*, at Gallery Paule Anglim, 1989

Selected reviews/publications:
Art in America (February, 1989)
Artweek (January, 28, 1989)
Shift (May, 1988)
San Francisco *Chronicle* (January 14, 1989)
Christian Science Monitor (June 11, 1987)
Artpaper (May, 1987)
Battock, Gregory, *New Artists Video: A Critical Anthology* (Dutton, New York, 1978)
Performing Arts Journal (Winter, 1977)
Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)
Who's Who in American Art 1993-94 (R.R. Bowker, New Providence, NJ, 1993)

GEORGE KUCHAR

George Kuchar is a professor in the Filmmaking Department, and has taught at the Art Institute since 1971. Kuchar worked as a commercial artist while making 8mm and 16mm films which were embraced by the underground movie scene of the 1960s. During the 1970s he began making sync-sound movies, and in the 1980s, he began experimenting with video. Kuchar has won the Maya Deren Award from the American Film Institute, an National Endowment for the Arts grant, a Worldwide Video Festival First Prize Award and a Los Angeles Film Critics Award. He had a four-program tribute at the San Francisco International Film Festival, and a recent screening at a Video Drive-In event in Portugal. Two full-length programs of his films are in the collection of (and distributed in Europe by) the British Film Institute. Other works are in the collection of the Museum of Modern Art in New York, the Pacific Film Archive in Berkeley, and the Anthology Film Archives in New York. Kuchar has made over 60 films and 70 videos, has had several screenplays made into films, and has acted in two productions.

"(Kuchar's work is) an attempt to humanize and democratize a medium which conventionally has been for the people (to a degree at least), without being of them or by them." — Scott MacDonald, *Film Quarterly*

"He may yet grow up to be a dirty old man, but as of now he's still got the obstreperous innocence of an un-housebroken pup." — J. Hoberman, *Village Voice*

TONY LABAT

Tony Labat is an associate professor in the New Genres Department, and has taught at the Art Institute since 1985. He received both a BFA and an MFA from the San Francisco Art Institute. He is the winner of grants from the Fleishhacker Foundation, the Film Arts Foundation, the California Arts Council, an Award in the Visual Arts from SECA, an Engelhard Award from the Institute of Contemporary Art in Boston, and two awards from the National Endowment for the Arts. Labat has presented his work internationally, including exhibitions at Artspace, San Francisco; the Capp Street Project, San Francisco; the Fuller Gross Gallery, San Francisco; the Museum of Contemporary Art in Los Angeles; the Laguna Art Museum; the Pacific Film Archives, Berkeley, CA; the Oakland Museum; the Institute of Contemporary Art in Boston; Washington Projects for the Arts; The Kitchen in New York; the New York Public Library; the Museum of Modern Art in New York; the San Francisco Museum of Modern Art; the American Film Institute in Los Angeles, the Tel Aviv Museum of Art, and the National Gallery of Greece in Athens. Labat was the first US artist to receive a residency at the Academy of Media Arts in Cologne, Germany.

"Tony Labat gives an underhanded primacy to the image of the body, the surface appearance that projects the identity, while being subjected to the gaze of desire, judgment, authority or, literally, self-reflection. In his various sculptural installations, he often mixes video footage and in situ live transmission, with solid figural objects, so that the viewer is confronted with a medley of appearances." **Kathryn Hixson, *AV A* (10: 1991)**

Selected reviews/publications:
***Artweek* (April 1992)**
The San Francisco *Examiner* (April 17, 1992)
The Washington *Post* (June 21, 1991)
***Aperture* (1991)**
The Los Angeles *Times* (February 16, 1991)
The Los Angeles *Times* (January 10, 1991)
***Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, NJ, 1993)**

SHARI LAMANET

Shari Lamanet is an associate professor in the Painting Department, and has taught at the Art Institute since 1981. She received both a BFA and an MFA from the San Francisco Art Institute. Lamanet has received several awards, including the Purchase Award at the Stockton National 1992 exhibition; the 1987 James D. Phelan Award in Photography; the First Place Drawing award at the International Juried Art Competition in New York. Lamanet's work has been shown widely, including exhibitions at the Monterey Museum of Art; the Slant Gallery in Sacramento; the Bruce Velick Gallery in San Francisco; the Robert Koch Gallery in San Francisco; the Achenbach Foundation at the California Palace of the Legion of Honor in San Francisco; and the Downey Museum of Art in Los Angeles. Her work was also included in a group exhibition, *California Directions in Painting*, which traveled to Anchorage, Fairbanks and Juneau, AK.

"Shari Lamanet's recent drawings...are arresting combinations of hermetic symbols, abstract notations and images that include dogs, floating chairs, fish, firecrackers, saxophones and anatomical fragments — to name but a few of the participants in her magic theater. Like the surrealists who fixed their dream imagery by illusionistic means, Lamanet has an uncanny ability to make palpable her inner vision." **Mark Levy, *Artweek* (September 12, 1981)**

Selected reviews/publications:
***Artweek* (September 12, 1981)**
***Artweek* (June 9, 1984)**
Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)

DIANNE LEVITIN

Dianne is an associate professor in the Letters and Science Department, and has taught at the Art Institute since 1979. Levitin received both a BA in Slavic languages and an MA in comparative literature, Russian and German from the University of California at Berkeley. Levitin has also taught at the University of California at Berkeley. She is the winner of the Ford Special Career Fellowship and a prize from the Dobro Slovo Honor Society in Berkeley. She

is a specialist in Russian, German, English and US literature. Levitin has also studied numerous foreign languages, including German, Greek, Latin, French, Old Church Slavic and other Slavic languages.

JANIS CRYSTAL LIPZIN

Janis Crystal Lipzin is an associate professor in the Filmmaking Department, and has taught at the Art Institute since 1978. Lipzin received a BFA in art from New York University, an MLS from the University of Pittsburgh, and an MFA in filmmaking from the San Francisco Art Institute. Her many awards include three grants from the National Endowment for the Arts and two purchase awards from the Carnegie Museum of Art in Pittsburgh. Her work has been presented internationally, including screenings and installations at the Museum of Modern Art in New York; the Anthology Film Archives in New York; the Kunst Akademie in Trondheim, Norway; and the Funnel Film Theatre in Toronto. Lipzin also creates inter-media works, including installations, sound sculpture and live performances. Lipzin has extensive curatorial, editorial and arts administrative experience, and has been a juror for the student films awards given by the Academy of Motion Picture Arts and Sciences.

Selected reviews/publications:
Blimp (June, 1992)
Lightstruck (Summer, 1991)
Artweek (July 14, 1984)
Cinezine (July 20, 1983)
Artweek (December 11, 1982)
WEST (Vol. 1 No. 2, San Francisco Art Institute)
Who's Who in American Art 1993-94 (R.R. Bowker, New Providence, NJ, 1993)

REAGAN LOUIE

Reagan Louie is a professor in the Photography Department, and has taught at the Art Institute since 1976. Louie received a BA from UCLA and an MFA from Yale University. He has won many awards, including a John Simon Guggenheim fellowship, the James D. Phelan Art Award, two National Endowment for the Arts grants, and a California Arts Council grant. Louie's work can be found in the collections of the Museum of Modern Art in New York, the Metropolitan Museum of Art in New York, and the San Francisco Museum of Modern Art. Recent solo exhibitions took place at the Chinese Culture Center, San Francisco, and the Ansel Adams Center, San Francisco. The latter exhibition was accompanied by a book, *Toward a Truer Life: Photographs of China 1980-1990* (Aperture/Friends of Photography). He has also participated in recent group exhibitions in New York, Massachusetts and Washington. Louie serves as a trustee of the Friends of Photography.

[Toward a Truer Life] is arguably the best photography book of this year. Graceful and unexpectedly complex, Mr. Louie's photographs present a clash between unhappy modernity and a culture that cannot be easily stripped of its heritage." Review of *Toward a Truer Life*, New York *Times* (December 1, 1991)

Selected reviews/publications:
"Reagan Louie's Chinese Odyssey", *Camera and Darkroom* (1992)
The Four R's (De Anza College, Cupertino, CA, 1992)
Toward a Truer Life: Photographs of China 1980-1990 (Aperture/Friends of Photography, New York, NY, 1991)
Photographs and essay, *Photo-Art* (Hong Kong, 1990)
"Shanghai," *Connoisseur* (New York, NY, 1988)
Photographs and Essay, "One Journey to China," *Aperture* (New York, NY, 1987)

IVAN MAJDRAKOFF

Ivan Majdrakoff is a professor in the Painting Department, and began teaching at the Art Institute in 1957. He studied at the Cranbrook Academy of Art in Bloomfield Hills, MI. Majdrakoff has exhibited his work extensively, including shows at the California Palace of the Legion of Honor, San Francisco; the San Francisco Art Commission Gallery; the Syntex Gallery, Palo Alto, CA; the Richmond Art Center, Richmond, CA; the Walker Art Center, Minneapolis; the Museum of Modern Art, New York; the Massachusetts Institute of Technology, Cambridge, and the San Francisco Museum of Modern Art. Majdrakoff formerly was the director of the University of Minnesota Art Gallery and director of the Stanford University Art Gallery. He has extensive teaching experience, including positions at Stanford University, San Jose State University, San Francisco State University, the University of Utah and the University of California's extension program.

"At first glance, Ivan Majdrakoff's work looks like it could hang comfortably alongside a Joseph Cornell box and a trompe-d'oeil painting by the 19th-century American, William Harnett. Majdrakoff makes elaborate assemblages from articles rescued from flea markets and junk shops. Yet the tone of Majdrakoff's constructions distinguishes them from related work by, say, Cornell, Rauchenberg or Arman. This tone doesn't become apparent until you study the work's details, which in this artist's case is like trying to reconstruct the rules of a game by studying the moves out of sequence. Majdrakoff's constructions are filled with ironic icons, emblems and miniature machines. These are combined and composed in a way that is humorous, observant, patient and perhaps obsessive. The works register a kind of awe at the human world, at its complication, its detail and its chaos." Kenneth Baker, *The Boston Phoenix*

Selected reviews/publications:
Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)
***Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, NJ, 1993)**

FRED MARTIN

Fred Martin is a professor in the Art History Department. He began teaching in the Art Institute's Painting Department in 1958, and later served as director of the Art Institute, vice-president of academic affairs, dean of the college, and director of exhibitions. Martin studied at the California School of Fine Arts, and received both a BA and an MA from the University of California at Berkeley. Martin has taught and lectured at several institutions, including San Jose State University, Diablo Valley College and California College of Arts and Crafts. Martin also taught and served as registrar at the Oakland Art Museum. His work is featured in the permanent collections of the San Francisco Fine Arts Museum's Achenbach Foundation, the Fogg Art Museum at Harvard University, New York's Museum of Modern Art and the Whitney Museum of American Art, New York. Martin has presented his work internationally, including exhibitions at the Zhejiang Academy of Fine Arts in China; the Shanghai University College of Art in China; the Brooklyn Museum; the Whitney Museum of American Art, New York; the Oakland Museum; the California Palace of the Legion of Honor; the San Francisco Museum of Modern Art; Gallery Paule Anglim, San Francisco; the Hanson Fuller Gallery, San Francisco; and the Bluxome Gallery, San Francisco. Martin is a former consulting editor with *Artweek* and a former Bay Area correspondent for *Art International.*

Selected reviews/publications:
***A Travel Book* (Arion Press, San Francisco, 1977)**
***Log of the Sun Ship* (Crown Point Press, San Francisco, 1969)**
***From an Antique Land* (Greengates Press, Oakland, 1979)**
Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)
Jones, Caroline A., *Bay Area Figurative Art 1950-1965* (San Francisco Museum of Modern Art, University of California Press, 1990)
***Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, New Jersey, 1993)**

BRUCE MCGAW

Bruce McGaw is a professor in the Painting Department, and has taught at the Art Institute since 1957. He is a former chair of the department and also serves on the Art Institute's Board of Trustees. He received a BFA from the California College of Arts and Crafts, studying painting with Leon Goldin and Richard Diebenkorn. McGaw has taught at the University of California at Berkeley School of Architecture and Stanford University. McGaw has exhibited his work widely, including exhibitions at the Charles Campbell Gallery, San Francisco; the San Francisco Museum of Modern Art; the Oakland Museum; the Fine Arts Museums in San Francisco; the Rena Bransten Gallery, San Francisco; the Santa Barbara Museum; and the State University of New York in Oswego.

Selected reviews/publications:
Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)
Jones, Caroline A., *Bay Area Figurative Art 1950-1965* (San Francisco Museum of Modern Art, University of California Press, 1990)

RAY MONDINI

Ray Mondini is a professor in the Letters and Science Department. He has taught at the Art Institute since 1968 and has served as department chair since 1976. Mondini received both a BA in philosophy and English and an MA in English from San Francisco State University. He also studied art history and Italian culture at the University of Perugia in Italy, and studied Japanese culture and Buddhism in Japan and with Shunryu Suzuki at San Francisco's

Zen Center. Mondini has taught and lectured at many institutions, including the San Francisco Academy of Asian Studies, St. Mary's College, Lone Mountain College, San Francisco State University and the Zhejiang Academy of Fine Arts in China. He received a National Endowment for the Humanities Self-Study Grant.

JEREMY MORGAN

Jeremy Morgan is an assistant professor in the Painting Department. He has taught at the Art Institute since 1989, serving as department chair from 1989-1992. A native of England, Morgan studied at the University of Oxford's Ruskin School of Drawing and of Fine Art, where he received a Certificate of Fine Art. He received an Advanced Diploma in Fine Arts from the Royal Academy Schools in London, and an MFA in painting from the San Francisco Art Institute. Morgan has taught and lectured at several institutions, including the California College of Arts and Crafts and Foothill College. He has won numerous awards, including England's Connoisseur Magazine Painting Prize and the Harkness Fellowship from the Commonwealth Fund of New York. Morgan's work has been exhibited internationally and is featured in several collections, including that of Saks Fifth Avenue. He has had several exhibitions at the Royal Academy of Arts and the Institute of Contemporary Art, both in London, England.

KEITH MORRISON

A painter, printmaker, writer, curator and editor, Keith Morrison has served as dean of academic affairs at the Art Institute since January 1993. He received both a BFA and an MFA from the Art Institute of Chicago and has taught at institutions including: as assistant professor at Fisk University; associate professor and department chair at DePaul University; associate professor and associate dean at the University of Illinois, Chicago; professor and department chair at the University of Maryland, College Park, visiting distinguished artist/scholar at the University of Michigan; the Maryland Institute College of Art and has lectured across the U.S. and abroad. He served as an art consultant for a number of international galleries and museums and has curated many exhibitions which have traveled internationally. He has written more than 50 articles and catalogs, including *Art in Washington and its Afro-american Presence: 1940 - 1970.* His work has been exhibited and has won awards in the U.S. and abroad, and is represented in the collections of museums, including the Art Institute of Chicago, the Corcoran Gallery of Art, the National Museum of American Art, the Jamaica Institute, the Philadelphia Museum and Pennsylvania Academy of Art.

Selected reviews/publications:
Smithsonian Magazine, November, 1993
Who's Who in American Art (R.R. Bowker, New Providence, NJ, 1993)
Afro-American Artists, compiled by Theresa Cederholm (Boston Public Library, Boston, 1973)
Perry, Regenia A., *Free Within Ourselves: African-American Artists in the Collection of the National Museum of American Art* (Smithsonian Institution, Washington, DC, 1992)
Myth and Magic in the Americas: The Eighties (Museum of Modern Art, Monterrey, Mexico, 1993)

ZEESE PAPANIKOLAS

Zeese Papanikolas is a professor in the Letters and Sciences Department, and has taught at the Art Institute since 1968. Papanikolas received a BA from San Francisco State University and an MA from Stanford University. Papanikolas has also been an instructor at Stanford University and Sonoma State University. He is the author of three books, and numerous articles, reviews, short stories and academic papers. Papanikolas's latest book, *The Dream Mine: Myth and the American West from the Stone Age to the Atomic Age*, was published in 1993 by the University of Nebraska Press (Lincoln, NE) Much of his writing concerns the Western United States and its history. Papanikolas is an active member of the Western Literature Association and the Western History Association. He is also a national board member of the Mountain West Center for Regional Studies. Papanikolas is a recipient of the Stegner Fellowship in Creative Writing.

Selected reviews/publications:
The Journal of American History (June, 1983)
The Western Historical Quarterly (January, 1984)
American Historical Review (February, 1984)
Labor History (Fall, 1984)
Chicago *Tribune* (December, 19, 1982)

IRENE PIJOAN

Irene Pijoan is an associate professor in the Painting Department, and has taught at the Art Institute since 1983. She received both a BA and an MFA from the University of California at Davis. Pijoan has received many honors, including a Skowhegan Purchase award, a National Endowment for the Arts grant, and a SECA fellowship. She was awarded a Djerassi Foundation residency, and residencies at the University of Georgia in Athens, and the Roswell Museum and Art Center in New Mexico. Pijoan also was an instructor at the University of Georgia summer program in Cortona, Italy. Pijoan has exhibited her work widely, including shows at the Rena Bransten Gallery, San Francisco; Gallery Paule Anglim, San Francisco; Artspace, San Francisco; the Oakland Museum; the Susan Cummins Gallery, Mill Valley, CA; the Corcoran Biennial of American Painting, Washington, DC; the Leo Castelli Gallery, New York; and the Solomon R. Guggenheim Museum, New York.

"The pasty density of Pijoan's surfaces and the uncomposed look of her paintings made me think often of Terry Winters. But Pijoan has the eye for color that Winters lacks, but shares his love of paint for its own sake...The unintegrated patterns that result may be as close as painting can come to evoking the clutter and dissonance of contemporary urban experience, where meaning is both chancy and cheap. Painters on the East and West Coasts practice this style — Carroll Dunham in New York, for example, and Scott Bell in Oakland — but it may be some time before we see such bracing examples of it as Pijoan offers here." **Kenneth Baker, San Francisco *Chronicle* (May 17, 1990)**

Selected reviews/publications:
***Artweek* (October 3, 1991)**
Washington *Post* (September 6, 1991)

ROBERT RASMUSSEN

Robert Rasmussen is a professor in the Sculpture/Ceramic Sculpture Department at the Art Institute. He has taught at the Art Institute since 1971, and has served as chair of the department. A native of Oslo, Norway, Rasmussen received his BFA in painting from the San Francisco Art Institute and his MFA in sculpture from the California College of Arts and Crafts. He has also taught at the California College of Arts and Crafts and at the University of Wisconsin in Madison. Rasmussen has lectured extensively, at Crawford Art College, Cork, Ireland; Craft School, Oslo, Norway; the Maryland Art Institute, Baltimore; the University of Washington, Seattle; Mills College, Oakland, CA; California State University in Turlock; the University of California at Berkeley; and the University of California at Davis. Rasmussen has received a National Endowment for the Arts grant, and his work can be found in collections at the San Francisco Museum of Modern Art and the Los Angeles County Museum of Art. Rasmussen has exhibited his work extensively, including shows at the San Francisco Art Commission Gallery; the San Francisco International Airport; and the Joseph Chowning Gallery, San Francisco. Rasmussen was an artist-in-residence at the European Ceramic Work Center, Shertogenbosch, the Netherlands.

Selected reviews/publications:
***Artweek* (June 13, 1987)**
***Artweek* (April 12, 1986)**
***West Art* (March 28, 1986)**
***Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, NJ, 1993)**

KATHRYN REASONER

Kathryn Reasoner is the director of Extension Education and Summer Programs, and has worked at the Art Institute since 1991. She received a BA in art from the University of California at Santa Cruz, and an MA in arts administration from Golden Gate University. Reasoner served for six years as executive director of the Richmond Art Center, where she oversaw a diverse program of contemporary exhibitions, classes for children and adults and a widely acclaimed artists-in-schools program. Reasoner has been active as an arts advocate, panelist, juror and consultant for more than twelve years, and has served several organizations, including the California Arts Council, the California Confederation of the Arts, the Oakland Museum, Business Volunteers for the Arts, and the San Francisco Foundation. She was recognized by the City of San Francisco for Distinguished Achievement in Cultural Planning for her work with the San Francisco Arts Commission. The author of several articles and reports on public policy and the arts, she also teaches arts administration through the Inter-Arts Center at San Francisco State University.

JOHN ROLOFF

John Roloff is a professor in the Sculpture/Ceramic Sculpture Department, and has taught at the Art Institute since 1978. He has taught at the University of Kentucky, Mills College and the University of Southern California, and has lectured and done residencies at art schools and universities throughout the US and Canada. Roloff has won numerous awards, including three National Endowment for the Arts grants, a Visual Arts Award from the California Arts Council and a Guggenheim fellowship. His work is found in many permanent collections, including those of the San Francisco Museum of Modern Art, the Oakland Museum, the Smithsonian Institution, and Universities in Washington, Arizona and California. Roloff has been commissioned to create numerous environmental installations, including work at the Tyler School of Art, Philadelphia, PA and the Yerba Buena Gardens, San Francisco. Roloff has exhibited his work extensively, including exhibitions at the University Art Museum, Berkeley, CA; Gallery Paule Anglim, San Francisco; the Fuller Gross Gallery, San Francisco; the Whitney Museum, New York; and the Smithsonian Institution, Washington, DC.

Selected reviews/publications:
Artweek **(March 4, 1993)**
Art in America **(April, 1992)**
Artforum **(November, 1987)**
Artforum **(January, 1983)**
Arts Magazine **(April, 1992)**
Matrix Catalog **(No. 110, University Art Museum, Berkeley, CA, 1987)**
Fragile Ecologies: Contemporary Artists' Interpretations and Solutions **(Rizzoli International Publications, 1992)**
Albright, Thomas, ***Art in the San Francisco Bay Area 1945-1980*** **(University of California Press, Berkeley, 1985)**
Who's Who in American Art 1993-94 **(R.R. Bowker, New Providence, NJ, 1993)**

AL SMITH

Al Smith is an associate professor in the Printmaking Department, and has taught at the Art Institute since 1988. Smith has also taught at Rice University in Houston and the University of Houston. Smith received both a BFA in printmaking and MFA in painting from the University of Houston. He has exhibited his work widely, including exhibitions at the Berkeley Art Center, the Museum of Fine Arts in Houston, and the Houston Center for Photography. Smith's work is featured in the permanent collections of several institutions, including the Archives of American Art at the Smithsonian Institution; the Bank of the Southwest in Houston and Port Arthur; Republic Bank in Houston; Prudential-Bache in Houston; the Westin Hotel in Houston, and First City Bank in Fort Worth, Texas.

"In conversation and in art, Smith is a dialectician, and the works he creates are in response to an event or philosophical concept with which he is dealing. Within the works themselves, one often sees exchanges or dialogues. The space of the canvas may be broken into two horizontal or vertical registers, the two zones reflecting or explicating one another...where there is willful abandonment to humor, satire, sexuality or materials in Smith's work, there remains still a pervasive discipline like the web of lines which help give order to chaos." **M. Hal Sussmann (*Art Voices*, March/April, 1981)**

Selected reviews/publications:
Artweek **(July 28, 1979)**
Southwest Arts Magazine **(1982)**
Houston *Chronicle* (May 28, 1978)
Houston *Post* (November 8, 1987)

INEZ STORER

Inez Storer is a professor in the Interdepartmental Studies Program, and has taught at the Art Institute since 1982. Storer has also taught at Sonoma State University, the University of California at Davis, the University of California at Santa Cruz, and San Francisco State University. She studied at the San Francisco Art Institute and received a BA at Dominican College and an MA from San Francisco State University. She has exhibited her work internationally, including shows at the Olga Dollar Gallery, San Francisco; the Rena Bransten Gallery, San Francisco; the Morgan Stone Gallery, San Francisco; the San Francisco Airport; the California Palace of the Legion of Honor, San Francisco; the Triton Museum of Art, Santa Clara, CA; and the International Federation of Artists in St. Petersburg, Russia. Storer's work is found in collections throughout the country, including the Fairmont Hotels in San Jose and Chicago and the First Interstate World Center in Los Angeles. Her work has been used in television sitcoms for Bill

Cosby Productions in New York, and her artwork stills are featured in the Oscar-winning documentary *In the Shadow of the Stars* by Allie Light and Irving Saraf of San Francisco.

"The overall approach [of Storer's work] is personal and operatic, with images that have washed up plush from the artist's soul...just a blanket signature of the artist's pleasure in her medium and its attitude for jewel-like color and elastic space. The light touch, stemming from reverie, achieves a wide-awake presence, a mood of the plainest pleasure — what else but shared observation segueing to a mutual sentiment? — recalled and keenly accounted for." Bill Berkson (*Artforum*, April, 1990)

Selected reviews/publications:
Art Week (June 18, 1992)
San Francisco Magazine (May 1991)
ArtForum (April 1990)
Albright, Thomas *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)
Who's Who in American Art 1993-94 (R.R. Bowker, New Providence, NJ, 1993)

SAM TCHAKALIAN

Sam Tchakalian is a professor in the Painting Department. He joined the faculty in 1966 and twice served as chair of the department. Tchakalian received an AA from San Francisco City College, and received both a BA in psychology and an MA in art from San Francisco State University. Tchakalian has lectured or taught at institutions across the country, including Cooper Union, Whitney Studio School, Pratt Institute, California College of Arts and Crafts, the College of San Mateo, the University of California at Berkeley, the University of California at Davis, and California State College in Los Angeles. Tchakalian has won three grants from the National Endowment for the Arts, a California Arts Council award, and the San Francisco Art Institute's Adaline Kent Award, which included a solo exhibition in the Walter/McBean Gallery. Tchakalian has exhibited his work internationally, including solo exhibitions at the National Museum of Contemporary Art, Seoul, Korea; Modernism Gallery, San Francisco; the San Francisco Museum of Modern Art; Dilexi Gallery, San Francisco; the M.H. de Young Museum, San Francisco; the Whitney Museum of American Art, New York; the University Art Museum, Berkeley, CA; the Allbright-Knox Gallery, Buffalo, NY; the Transamerica Corporation in San Francisco; and Mills College Art Gallery in Oakland. His work is featured in the collections of the Brooklyn Museum, New York; the San Francisco Museum of Modern Art; the Oakland Museum; the Milwaukee Art Center; the Palm Springs Desert Museum, Palm Springs, CA; the Sheldon Memorial Art Museum, University of Nebraska, Lincoln; and the University Art Museum, Berkeley, CA.

Selected review/publications:
The New Art: A Critical Anthology (1978)
Visions (Fall, 1991)
San Francisco *Chronicle* (May 30, 1991)
Artforum (December, 1987)
Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)
Who's Who in American Art 1993-94 (R.R. Bowker, New Providence, NJ, 1993)

LARRY THOMAS

Larry Thomas is an associate professor in the Printmaking Department. He has taught at the Art Institute since 1983 and presently serves as the chair of the department. Thomas received a BFA from the Memphis Academy of Arts and an MFA from the San Francisco Art Institute. He has taught or lectured at several institutions, including Stanford University, Mills College, California College of Arts and Crafts, the University of California at Berkeley, the Memphis College of Art, and the University of Wisconsin at Milwaukee. Thomas has received a fellowship from the National Endowment for the Arts, a SECA award from the San Francisco Museum of Modern Art, and was recently an artist-in-residence at the Djerassi Foundation. His work is featured in a monotype publication of the Achenbach Foundation for the Graphic Arts at the Fine Arts Museums of San Francisco. Thomas has exhibited his work widely, including shows at the Fuller/Goldeen Gallery, San Francisco; the San Francisco Museum of Modern Art; the Bluxome Gallery, San Francisco; the Susan Cummins Gallery, Mill Valley, CA; the Cultural Institute of Macao; and the National Museum of American Art, Washington, DC.

Selected reviews/publications:
Directions in Bay Area Printmaking (Palo Alto Cultural Center, 1992)
Selections from the Bay Area (The Drawing Center, New York, 1991)

San Jose *Mercury News* (September 18, 1986)
Artweek (March 15, 1986)
San Francisco Chronicle (August 22, 1984)
Who's Who in American Art 1993-94 (R.R. Bowker, a Reed Reference Publishing Company, 1993)

MARK VAN PROYEN

Mark Van Proyen is an associate professor in the Art History Department, and has taught at the Art Institute since 1985. Van Proyen received both a BFA and an MFA from the Art Institute and has served on the Art Institute's board of trustees. He has taught and lectured at numerous institutions, including the California College of Arts and Crafts, the University of California at Berkeley, the University of California at Santa Cruz, and Stanford University. Van Proyen is also the former academic coordinator of the Art Practice Department at the University of California at Berkeley. Van Proyen is the former Northern California editor of *Artweek*, and is a regular contributor to *Visions Art Quarterly* and *Art Criticism*. Van Proyen has received fellowships for painting from the Marin Arts Council and the Mortimer Fleishhacker Foundation. He has exhibited his work internationally, including shows in Bordeaux and Paris, France; the Susan Cummins Gallery, Mill Valley, CA; the Joseph Chowning Gallery, San Francisco; the Triton Museum of Art, Santa Clara, CA; the Primary Colors Gallery, Sacramento, CA; the Eaton/Shoen Gallery, San Francisco; the Dana Reich Gallery, San Francisco; the Falkirk Cultural Center, San Rafael, CA; and the Bannam Place Exhibition Space, San Francisco.

"Van Proyen uses thick impasto surfaces and expressionistic colors to depict crudely painted nude figures and occasional animals which enact even stranger rituals, many of which smack of torture." Thomas Albright (San Francisco *Chronicle*, March 25, 1981)

Selected reviews/publications:
Roche, Harry, *Critic's Choice* (San Francisco Bay Guardian, February 20, 1991)
Cohn, Terri, *Looking at Figures* (*Artweek*, February 27, 1988)
Baker, Kenneth, *Time to Check out Hotel Project (*San Francisco Chronicle, July 28, 1986)
Curtis, Cathy *The Abrasive Gesture* (*Artweek*, July 16, 1983)

CARLOS VILLA

Carlos Villa is a professor in the Painting Department, and has taught at the Art Institute since 1969. He received a BFA from the San Francisco Art Institute and an MFA in painting from Mills College. Villa has exhibited his work internationally, including exhibitions at the Syntex Gallery, Palo Alto, CA; the INTAR Gallery, New York; and the American Academy at Rome, Italy. His work is featured in the permanent collections of many institutions, including those of the Casa de las Americas, Havana, Cuba; Columbia University, New York; the Oakland Museum; the Smithsonian Institution, Washington, DC; and the Whitney Museum, New York. He has won several awards, including a National Endowment for the Arts grant, the Distinguished Alumni Award from the San Francisco Art Institute, the Rockefeller Travel Grant, and the Adaline Kent Award. Villa has organized, produced and lectured at many symposia, often concerning diversity in the arts. These events have included Towards a Culturally Inclusive Art Education at the San Francisco Art Institute, coproduced by the San Francisco Education Fund and the San Francisco Art Commission; and Sources of a Distinct Majority, which was also the subject of 15 one-hour programs he produced for KPFA-FM in Berkeley, CA. Villa coproduced and participated in Rethinking US Art History at the San Francisco Art Institute. He is co-producer of San Francisco Art Institute's Sanchez School program and serves as a member of the Board of Directors of the College Art Association. Villa is involved in the production of *Worlds in Collision, New Dialogues in American Art History*, (co-edited with Reagan Louie) to be published in 1994.

Selected reviews/publications:
Lippard, Lucy *Mixed Blessings* (Pantheon Books, New York, 1990)
Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)
Who's Who in American Art 1993-94 (R.R. Bowker, New Providence, NJ, 1993)
Mapping the Terrain (University of California Press, Berkeley)
Artweek (July 4, 1991)
Artweek (October 24, 1991)

HENRY WESSEL

Henry Wessel is a professor in the Photography Department. He has taught at the Art Institute since 1973, serving as chair of the department from 1988-93. Wessel received a BA from Pennsylvania State University and an MFA

from the State University of New York at Buffalo. Wessel has won three awards from the National Endowment for the Arts and two Guggenheim fellowships. His work has been exhibited extensively, including exhibitions at the Charles Cowles Gallery, New York; the Museum of Modern Art, New York; the Fraenkel Gallery, San Francisco; and the International Center of Photography, New York. He has participated in three group exhibitions at the San Francisco Museum of Modern Art, including *Road and Roadside: American Photographs 1930-1986*. Wessel has taught and lectured at many institutions, including Yale University, Mills College and San Francisco State University. His work is featured in several public collections, including those of the Art Institute of Chicago; the Australian National Gallery; the California Museum of Photography in Riverside; the Center for Creative Photography in Tucson; the Philadelphia Museum of Art; Harvard University's Fogg Art Museum; the Museum of Fine Arts in Boston; the Museum of Modern Art in New York; the Oakland Museum; the San Francisco Museum of Modern Art; the Los Angeles County Museum of Art; and the Victoria and Albert Museum in London.

Selected reviews/publications:
American Landscapes: Photographs from the Museum of Modern Art (1981)
Signs of Life (Knopf (1983)
Contemporary Photographers (St. John's Press, 1988)
Art News (Summer 1992)
Artforum (February, 1990)
After Image (February, 1975)
Who's Who in American Art 1993-94 (R.R. Bowker, New Providence, NJ, 1993)
Naylor, Colin, *Contemporary Photographers* (St. James Press, 1988)

FRANKLIN WILLIAMS

Franklin Williams is a professor in the Painting Department, and has taught at the Art Institute since 1966. He received both a BFA and an MFA from the California College of Arts and Crafts in Oakland. Williams has received grants from the Ford Foundation and the National Endowment for the Arts. He has exhibited his work internationally, including exhibitions at the Braunstein/Quay Gallery, San Francisco; the Joseph Chowning Gallery, San Francisco; Gallery B, Paris, France; the Utah Museum of Fine Arts, Salt Lake City; and the Ruskin School, Oxford, England. Williams' work is featured in many private and public collections, including those of the Oakland Art Museum; the University Art Museum, Berkeley, CA; the San Francisco Museum of Modern Art; the Corcoran Gallery, Washington, DC; and American Telephone & Telegraph in Boston. He has lectured and taught at institutions around the world, including the California College of Arts and Crafts, the University of California at Davis, Hayward State University, and at Oxford University's Ruskin School of Drawing and Painting in England.

Selected reviews/publications:
Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)
Who's Who in American Art 1993-94 (R.R. Bowker, New Providence, NJ, 1993)

AL WONG

Al Wong is a professor in the Filmmaking Department, and has taught at the Art Institute since 1975. Wong received an MFA from the San Francisco Art Institute. He has also taught at Sonoma State University, Sacramento State University and Mills College. Wong has won numerous awards, including a John Simon Guggenheim fellowship, an Award in the Visual Arts from the California Arts Council, and fellowships from the American Film Institute and the National Endowment for the Arts. He has exhibited his work widely, including shows at the Whitney Museum of American Art, New York; the New Museum, New York; the Zen Center in San Francisco; the Metropolitan Museum, New York; the Exploratorium, San Francisco; and the Museum of Modern Art, New York. His films are part of the permanent collections of the San Francisco Art Commission; Yale University; the American Film Institute, Los Angeles; and the John F. Kennedy Center for the Performing Arts, Washington, DC. Wong also serves on advisory boards for the New Museum in New York and the Yerba Buena Center for the Arts in San Francisco.

Selected reviews/publications:
Artweek (June 17, 1989)
Artweek (July 1, 1989)
Artweek (February 18, 1989)

Applying and Financing

Admission

The admissions process is highly personalized. Each undergraduate applicant may apply through any one of three curricular options: traditional major (available in any one of six disciplines), concentration (available in any one of six disciplines) or interdisciplinary. Graduate applicants apply through any one of six areas varying the focus of their curriculum as desired through available course options. Applicants are reviewed on an individual basis and there are no arbitrarily imposed criteria for acceptance. All undergraduate admissions decisions are made by the Admissions Committee in cooperation with the faculty. Applicants may appeal admissions decisions through written petition to the committee.

Applications to the Art Institute's BFA program are accepted on a rolling-admission basis throughout the calendar year. Apply well in advance of the registration period for the first semester (fall or spring) in which you hope to enroll. Formal application for admission to the Art Institute is not required for undergraduate summer enrollment. All required credentials accompanying applications become the property of the Art Institute and cannot be returned.

Financial aid applicants must be accepted before their financial aid applications will be considered. Applicants are encouraged to apply for admission to the **BFA program and for financial aid no later than April 1 for fall entry and December 1 for spring entry**. California residents must apply for financial aid no later than **March 2** to be considered for the CAL Grants program.

Deadlines for portfolio and application submission to the **MFA** and **Post-baccalaureate** programs are **November 1** for the spring semester, and **February 15** for the fall semester.

Undergraduate (BFA) Program Application Procedure

Applicants must submit the following items to the Admissions Office in order to be considered:

1. Completed application form and statement of purpose.
2. $50 nonrefundable fee.
3. Official high-school transcripts - required for all applicants who will not have received an associate's or bachelor's degree prior to enrolling at SFAI. Note to transfer students: Many colleges document high school graduation on your official college transcripts. This may exempt you from submitting high-school transcripts. Verify this with your college registrar. Students who have received the General Equivalency Diploma (GED) must submit their test results and their secondary-school transcripts.
4. SAT or ACT examination results - required for all U.S. applicants who have graduated from high school within the past five years and who will not have received an associate's or bachelor's degree prior to enrolling at SFAI.
5. Official academic transcripts - from all undergraduate colleges and universities previously attended. (See Transfer Credit, page 92.)
6. The Admissions Committee may, in some cases, require letters of recommendation or personal interviews. Applicants will be notified directly if this is the case.
7. Portfolio - ten to 15, 35mm slides of the applicant's work, encased in a clear plastic slide sheet (each slide should be marked with the applicant's name) and/or original work may be presented in person or by mail. Original work larger than 20" x 30", may only be presented in person during an admissions interview at SFAI or at one of approximately 30 off-campus Portfolio Days held for this purpose during the fall and winter at various locations throughout the country. Slides and/or original work of any size may also be presented in-person at SFAI or at a Portfolio Day. Arrangements for these interviews can be made by contacting the Admissions Office. Interviews on campus can be arranged Monday thru Friday 10 am to 4 pm by calling 1 (800) 345-SFAI.

Filmmaking and new genres students may choose to submit one representative film or video (maxi-

mum length: 15 minutes; format: 8mm or 16mm film, 1/2" or 3/4" videocassette). Applicants to these departments may also choose to submit slides or photographs of work from other media.

BFA Portfolio General Guidelines

For undergraduate admission, the portfolio may be in any fine art discipline. Students have been admitted to SFAI based on artwork that includes films, poetry, photos and videotapes. In reviewing undergraduate portfolios, our chief concern is whether SFAI is a suitable place for you to pursue your art. Technical proficiency is less important than commitment, imagination and originality. If your goals and ambitions are not consistent with what SFAI can offer, the portfolio will help us know that, too. Presentation of the portfolio for undergraduate admission should be viewed as an important first step in your career as an artist. It is a statement about who you are and what you would like to become.

Portfolio Days

If you are unable to actually visit us on campus, SFAI representatives are available via Portfolio Days held throughout the fall and winter at the following locations:

Art Center, Pasadena, CA
Atlanta College of Art, Atlanta, GA
Austin National Portfolio Day, The Sheraton Hotel, Austin, TX
California Institute of the Arts, Valencia, CA
California College of Arts and Craft, Oakland, CA
Center for Creative Studies, Detroit, MI
Cleveland Institute of Art, Cleveland, OH
The Corcoran School of Art, Washington, DC
Cornish College of the Arts, Seattle, WA
Herron School of Art, Indianapolis, IN
Houston School of the Visual and Performing Arts, Houston, TX
Kansas City Art Institute, Kansas City, MO
Kendall College of Art & Design, Grand Rapids, MI
Maryland Institute, College of Art, Baltimore, MD
Memphis College of Art, Memphis, TN
Milwaukee Institute of Art & Design, Milwaukee, WI
Minneapolis College of Art and Design, Minneapolis, MN
Omni International Hotel, Miami, FL (Sponsored by Ringling School of the Arts)
Ontario College of Art, Ontario, Canada
Otis Art Institute, Los Angeles, CA
Pacific Northwest College of Art, Portland, OR
Phoenix National Portfolio Day, Holiday Inn Crowne Plaza, Phoenix, AZ
Pratt Institute, Brooklyn, NY
Ringling School of Art and Design, Sarasota, FL
San Francisco Art Institute, San Francisco, CA
The School of the Art Institute of Chicago, Chicago, IL
School of the Museum of Fine Arts, Boston, MA
Southwest National Portfolio Day, Hyatt Regency, Albuquerque, NM
Syracuse University College of Visual and Performing Arts, Syracuse, NY
Tyler School of Art, Elkins Park, PA
University of Denver School of Art, Denver, CO

Note: ***Information on each year's National Portfolio Day schedule is available beginning March of each year from the SFAI Admissions Office, 1 (800) 345-SFAI.***

Notice of Acceptance and Tuition Deposit

Applicants are notified in writing of their acceptance or rejection. Upon receipt of the $300 non-refundable tuition deposit, admissions counselors work with new students to develop a program of courses designed to meet individual needs and interests.

In order to guarantee class space to entering students, SFAI must receive the non-refundable tuition deposit of $300 and a completed Intent to Register form within 30 days of notification of acceptance from the Art Institute. The deposit is applied toward the first semester's tuition.

International Applicants

The Art Institute is approved by the US Immigration and Naturalization Service for enrollment by non-immigrant alien students.

All international students must attend full time (at least 12 units), make satisfactory progress toward a degree and agree to comply with all governmental regulations of both the United States and their home country. In addition to the required application materials, international applicants must submit:

1. Certified English translations of all secondary school records, college records (if any), school certificates and results of matriculation examinations.

2. Results of the Test of English as a Foreign Language (TOEFL). A minimum score of 500 is required. The TOEFL code number for the Art Institute is 4036. (Information concerning both the TOEFL and English-language programs is available from US embassies and consulates.)

3. A financial statement. The US Immigration and Naturalization Service requires the Art Institute to certify the financial resources of all foreign applicants. A Certificate of Finances form is sent to foreign applicants upon acceptance.

Only when these documents have been correctly completed and returned to the Admissions Office, and the applicant accepted by the Art Institute, is the I-20 form necessary for the student visa (F-1) issued. The I-20 is usually issued two months before registration.

Graduate (MFA) Program Application Procedure

Completion of an undergraduate degree is prerequisite to graduate study in the visual arts. MFA applicants apply in any one of the following areas: Film, New Genres, Painting, Printmaking, Photography, Sculpture/Ceramic Sculpture; and with this areas as a home-base may pursue a course of study that is more or less interdisciplinary. Any academic deficiencies must be made up by concurrent graduate/undergraduate enrollment at SFAI.

Admissions standards established by the Graduate Review Committee for the applicant's area of emphasis are based primarily on the quality of the portfolio.

Applicants must submit all required credentials (listed below) to the Admissions Office on or before February 15 for fall enrollment and November 1 for spring enrollment. Applicants must submit the following items to the Admissions Office in order to be considered:

1. Completed application form and statement of purpose.

2. $60 nonrefundable application fee.

3. Official transcripts of all undergraduate and graduate work (both completed and in progress) sent directly from each college or university attended. All credentials become the property of the Art Institute and cannot be returned.

4. A portfolio of original work (see below). Portfolios must be received only during the 10 days preceding the application deadline. Applicants must enclose return postage in the form of a U.S. currency money order or arrange to pick up their portfolios within 30 days after notification of acceptance or denial.

MFA Portfolio Guidelines

A successful portfolio will include:

1. A cohesive, mature body of work. Don't try to document your development as an artist or impress the committee with your diversity. Think of this as a solo exhibition at a major gallery.

2. Your best work. It is generally to the applicant's advantage to show a smaller body of work that is truly outstanding than to show a larger mixture of some good and some less accomplished work. See individual departmental requirements for specifics.
3. Work that demonstrates some substantial conceptual risk.
4. Completed works, not studies for major works.
5. A good MFA application portfolio, then, will show that you think of yourself as an artist and not just as a student.

Specific area portfolio requirements are as follows:

Filmmaking
Applicants submit two examples of work in which film is a major component. Formats must be regular 8mm, S-8mm or 16mm. Documentation of extended film pieces may be submitted in the form of slides, photos, drawings or videotapes (8mm, VHS or 3/4", but no PAL formats). Videotape copies of films are not encouraged. Each sample must be marked with the name, completion date, title and projection speed. No scripts will be accepted. The statement of purpose is given careful consideration. Presentations of installations and film performances may be arranged by contacting the Admissions Office two weeks before the application deadline.

New Genres
Applicants must submit documentation of specific pieces: for example, 1/2" or 3/4" videotapes (no PAL formats), audiotapes, slides, written documents, drawings or photographs. Presentations of live performance work may also be arranged by contacting the Admissions Office at least two weeks before the application deadline.

Painting and Sculpture
Applicants must submit a portfolio of 20 to 30 slides of recent work, properly inserted in a Kodak carousel. (Please project the slides before submission to ensure that they are correctly inserted.) Each slide must be labeled with the applicant's name, dimension and media. In addition, an inventory of slides, including title, media, dimension and date of each work must be included.

Photography
Applicants must submit a portfolio consisting of at least 15 to 25 original photographs. Portfolios should embody what applicants believe is a substantial representation of their work. It is preferable that work not be matted. Slides are not acceptable.

Printmaking
Applicants must submit a minimum of 10 examples of work in printmaking and a selection of drawings completed within 10 months immediately preceding application. Each work should be labeled with the applicant's name and completion date of the work. An inventory should accompany the examples. Slides are not acceptable.

Return of Portfolios

Applicants are responsible for the cost of returning portfolios and portfolios must be accompanied with the cost of shipping. International applicants must provide an international money order (US currency only). Portfolios returned to applicants and not claimed by UPS or without adequate postage will be disposed of within 30 days of notification of acceptance or denial of the application. No responsibility can be assumed by the Art Institute for work lost or damaged for any reason, either in transit or while at the Art Institute for review. Applicants who wish to insure their work must make their own arrangements. All portfolios are reviewed by the Graduate Review Committee of the appropriate department. All applicants are notified in writing of their acceptance or rejection.

Post-Baccalaureate Program Procedures

Application to the post-baccalaureate program is by invitation of the faculty. Applicants are selected from among the applicants denied admission to the MFA program and are admitted based upon mutual interest, perceived potential and a satisfactory faculty interview. Interviews may be conducted in person or by telephone. Interested MFA applicants should check the appropriate box on the application for admissions and be sure to provide a valid mailing address and phone number. Applicants will not be considered if they cannot be contacted by April 1.

Nondegree Status

Individuals who wish to enroll in courses without pursuing a formal degree or in preparation for applying to a degree program may enter the Art Institute as nondegree students.

Students with a bachelor's degree in the fine arts may wish to avail themselves of the nondegree option to develop a portfolio in preparation for application to the graduate (MFA) program.

Nondegree enrollment is also appropriate for students who hold a bachelor's degree and wish to undertake additional studies beyond the degree, but not work toward an advanced degree at the Art Institute.

Students may enroll full- or part-time on a space-available basis. Such students do not declare a major and are not assigned class standing. They are free to enroll in any undergraduate course for which they are qualified.

Students pay the same tuition and fees as degree candidates. Financial aid is not available to nondegree students.

Students are awarded credit for successfully completed courses. Credit earned on this basis is transferable to the BFA program provided that the student applies and is formally accepted into the BFA program.

Re-Admission

Previously enrolled SFAI students who have been away for more than one semester without formal leave of absence must reapply for admission to the degree program. They must submit the same material required for all applicants, including the completed application form, $50 BFA or $60 MFA fee, transcripts from any colleges attended during their absence and a new portfolio of artwork completed during this time.

Students who were not in good academic or financial standing during their last semester at SFAI will be required to demonstrate significant academic improvement while absent from SFAI and/or must satisfactorily settle all outstanding debts owed to SFAI. Students who were academically dismissed will be required to satisfy any additional requirements deemed necessary by the Admissions Committee.

The Admissions Committee reserves the right to deny re-admission to students it determines have not made satisfactory academic progress previously, those who have been determined to have a history of disruptive or aggressive behavior, or those who do not meet the academic or artistic standards in effect at the time of their re-application. The committee may impose additional requirements for re-admission as it deems appropriate.

Re-admission is also required for students wishing to change their status from nondegree to degree, or from undergraduate to graduate. In all such cases, students are subject to the same requirements and standards as any other applicant.

Transfer Credit

Transfer units from an accredited college or university are credited toward the BFA insofar as they relate to the undergraduate curriculum. New students may transfer Letters and Science courses taken at other accredited institutions toward the BFA. Once enrolled, however, only courses for which L & S does not offer an equivalent, such as foreign languages, will be accepted. No transfer credits are granted for MFA or Post-baccalaureate students. Credit is awarded for approved courses on the basis of equivalent units. Quarter units and other forms of credit are converted to semester units using gen-

erally accepted guidelines. No transfer credit is awarded from non-accredited institutions or for courses with a grade below C (2.0).

Of the 120 units required for the BFA, a maximum of 48 units of transfer credit is accepted in fine arts studio courses. Of these, 6 units may be transferred for studio courses in subjects other than fine arts (e.g., crafts).

In Letters and Science, a maximum 27 transfer units toward the requirement of 33 units are accepted. Letters and science courses accepted in transfer include English composition (6 units), general humanities (6 units), natural and social sciences and math (9–12 units) and one or two letters and science electives (3–6 units).

A maximum of 6 units in any one discipline (e.g., foreign language, history, political science, biology) is accepted. However, all 15 units of the required units in art history are accepted if the coursework corresponds to that required for the BFA at the Art Institute: Art history surveys: prehistory to medieval (3 units) and renaissance to modern (3 units), Issues in Contemporary Art (3 units), history of your discipline (3 units) and an art history elective (3 units). Regardless of transfer credit, all undergraduate students are required to complete the last 30 units of their degree at SFAI. Methodologies of Modernism and 24 units of studio requirements must be taken at SFAI. Transfer credit is not given for these courses.

All relevant academic transcripts must be received by the Admissions Office before acceptance may be granted. A list of courses in progress at the time of application should be attached to the application for admission. Transcripts from courses in progress at the time of application must be received by the end of the student's first semester at SFAI. No subsequent transcripts will be considered for transfer credit.

Veterans may receive credit for certain specialized courses taken during military training if such credit does not duplicate previously earned college credit and if the work has been completed satisfactorily. Those applicants who have completed courses at the Armed Forces Institute should have transcripts of credit sent to the Admissions Office for evaluation.

Credit by Examination

Undergraduate students may receive credit for general studies course requirements (liberal arts and sciences) on the basis of results from the College Entrance Examination Board (CEEB) Advanced Placement Examinations. Test results are subject to evaluation.

Note: *Advanced Placement credit is not given for studio courses*

Visiting SFAI

Accommodations

If you are planning to visit SFAI for an admissions interview, there are a number of options for places to stay. The following list shows a number of recommendations listed in order of expense. Prices are subject to change.

$10 - $30 cheap, clean

AYH SF International Hostel
Fort Mason Bldg. #240
Bay at Franklin
San Francisco, CA 94123
(415) 771-7277

YMCA - Chinatown (Men Only)
855 Sacramento Street
San Francisco, CA 94108
(415) 982-4412

YMCA–Central
220 Golden Gate Avenue
San Francisco, CA 94102
(415) 392-2191

$60 and less
Obrero Basque Hotel
1208 Stockton Street
San Francisco, CA 94133
(415) 989-3960

San Remo Hotel
2237 Mason Street
(two blocks from SFAI)
San Francisco, CA 94133
(415) 776-8688

$60 and more
The Vintage Court Hotel
650 Bush Street
San Francisco, CA 94108
(415) 392 4666
CA 1 (800) 654-7266
US 1 (800) 654-1100

How to Get Here

Location
The San Francisco Art Institute is located between Fisherman's Wharf and North Beach on the slopes of Russian Hill, near the city's cultural and commercial center.

Directions
From San Francisco International Airport, the Peninsula and points south: Main access to San Francisco from the south is via Hwy. 101. Entering the city northbound on Hwy. 101, follow signs leading to the Golden Gate Bridge, exiting 101 at Van Ness Avenue.

From Oakland International Airport, Oakland/Berkeley and points east: Main access to San Francisco from the east is via Hwy. 80 and the Bay Bridge. After entering the city, follow signs to Hwy. 101 North and the Golden Gate Bridge, exiting at Van Ness Avenue.

From Van Ness Avenue: Exiting Hwy. 101 at Van Ness Avenue, proceed north to Union Street (about two miles). Turn right at Union Street and go two blocks to Larkin Street. Turn left at Larkin Street. Go four blocks to Chestnut Street and turn right. SFAI is two-and-a-half blocks farther down on Chestnut, on the left-hand side of the street.

From Marin County and points north: Main access to San Francisco from the north is via the Golden Gate Bridge. As you exit the bridge, follow signs to Lombard Street. Continue on Lombard past Van Ness Avenue to Hyde Street (two-and-a-half miles) and turn left. Turn right at the next street, which is Chestnut. SFAI is one-and-a-half blocks farther down Chestnut, on the left side of the street.

Transportation in San Francisco
A range of public transportation is available in the Bay Area. For information, please call the following numbers:
MUNI - (415) 673-6864
BART - (415)788-2278

The Cost of a Year at SFAI

Tuition and Fees

Tuition for the 1993-94 academic year is computed as follows:

Units	
1 - 12 units per semester	**$540 per unit**
13th - 15th unit per semester	**$ 0**
16th unit and above per semester	**$540 per unit**
***Total* 1993 - 94 annual full-time (12 - 15 units per semester)**	**$12,900**

Students should expect annual increases in tuition to meet rising costs, increases of 8 - 10 % per year are possible.

Fees:

Registration Fee **$300**

In order to guarantee class space to entering students, SFAI must receive a nonrefundable registration fee of $300 and a completed Intent to Register form within 30 days of notification of acceptance. The registration fee is applied toward the first semester's tuition.

Late Registration Fee **$ 75**

Charged for registration after the regular registration period prior to the start of each semester.

Change of Program Fee **$ 30**

Charged for change of program after the first week of classes.

Courses that involve off-campus travel and some courses with special material requirements carry special fees that are charged upon enrollment.

Budget for Attendance

Every year the Art Institute conducts a survey of all enrolled students to determine average monthly living expenses. SFAI's Financial Aid Newsletter, published each March, contains up-to-date figures for the coming year. These figures are what the Art Institute uses in determining financial aid eligibility. While these may not reflect your actual expenses in all cases, they do reflect an average of student expense budgets. For the determination of financial aid eligibility for married students or students with dependents an adjustment is made on the resource side of the need analysis.
For the 1993-94 academic year, SFAI's tuition, estimate of room and board, supplies, personal expenses and transportation was:

Tuition and Fees	**$12,900.00**	**$540 per unit**
Housing	**$ 3,555.00**	****$395 per month**
Food	**$ 1,890.00**	**$210 per month**
Supplies	**$ 1,100.00**	
Personal Expenses	**$ 1,305.00**	**$145 per month**
Public Transportation	**$ 315.00**	**$ 35 per month**
Total Budget		**$21,065.00**

** **Housing assumes at least one roommate or companion with whom you share expenses.**

Tuition Payment

Tuition is due and payable upon registration. Checks and bank drafts should be made payable to the San Francisco Art Institute.

SFAI offers several tuition payment options that enable students to make tuition payments in monthly installments. Such payment plans are available to students enrolled for 6 units or more per semester and apply only to fall and spring semester tuition charges. Detailed information regarding various tuition payment options will be sent to admitted students after their notification of acceptance. Information about the payment plans is also available from the SFAI Cashier's Office.

See the Summer Session bulletin, published each year, for information about tuition payment for that year's summer sessions.

Withdrawals and Refunds

Eligibility for refunds will be determined based on the date that program changes, withdrawals or leave of absence requests are filed in writing with the Registrar's Office. Responsibility for filing such notices rests entirely with the student. Students who stop attending classes without notifying the Registrar in writing are ineligible for refunds.

Tuition refunds will be issued for dropped courses and withdrawals according to the following schedule:

Prior to 1st week of classes	**100%**
1st week of classes	**90%**
2nd week of classes	**75%**
3rd week of classes	**50%**
4th week of classes	**25%**
After the 4th week of classes	**0%**

Tuition refunds for complete withdrawals shall be calculated in accordance with the above schedule less the $300 non-refundable registration fee. Late registration, program change, payment plan and late payment fees are not refundable.
A different tuition refund schedule may apply in cases of complete withdrawals by first semester recipients of federal Title IV financial aid (Stafford Loans, Pell Grants, SEOG grants). First semester financial aid recipients considering withdrawal should contact the Financial Aid Office for more information. All financial aid recipients should contact the Financial Aid Office prior to withdrawing or reducing their load to determine how the change in enrollment status will affect their financial aid awards.

Financial Aid

The financial aid program at the Art Institute provides financial assistance and advising to degree-seeking students who are citizens or permanent residents of the United States. Financial Aid is available in the form of scholarships, grants, loans, and part-time work study employment. Most awards are based on students' verified financial need, as well as the amount of funds available. Scholarships, Graduate Fellowships and some educational loans do not require a demonstration of financial need in order to qualify. Students who apply for financial aid are automatically considered for all programs for which they are eligible. Due to the recent reauthorization of financial aid programs by the federal government virtually all aid applicants are eligible for some form of financial assistance. To receive financial aid you must:

- **be accepted into a degree program**
- **be enrolled for a minimum of 6 units per semester**

- meet the requirements of the Art Institute's satisfactory financial aid academic progress policy.

How to Apply

Financial Aid Priority Dates

Financial aid awards are made on a rolling basis beginning April 1 for fall and/or spring enrollment in the coming year. CAL Grant applicants must file no later than March 2 of each year. Applicants filing no later than April 1 for fall enrollment and December 1 for spring enrollment receive priority for access to all campus based aid (SFAI grants, college work study and SEOG). Late applications for aid may result in decreased aid, depending upon the availability of funds.

Prospective financial aid applicants should contact the Financial Aid Office for individual advising on application procedures and to obtain the SFAI Financial Aid Newsletter, published in March of each year, which contains up-to-date information for the coming year. Applications for financial aid must be renewed each school year. New application materials are available on January 1 of each year.

1. Complete and submit the Financial Aid Form (FAF) and Free Application for student Aid (FAFSA) to the College Scholarship Service. FAF and FAFSA forms are available beginning on January 1 of each year. These forms must be submitted for each academic year in which you wish to be considered for financial aid. California residents must file no later than **March 2** in order to be considered for the CAL Grant program. California residents not wishing to be considered for CAL Grants and out-of-state applicants may file at any time prior to May 2 of the award year. SFAI must be designated as the recipient of the Need Analysis form, which is generated after analysis of the FAF and FAFSA. **SFAI's code number** for inclusion in the appropriate portion of each form is **4036**.

2. Provide the Financial Aid Office with:
First time Aid Applicants: Financial Aid Transcripts from all colleges previously attended regardless of aid status at that college. These forms are customarily requested and mailed directly from the Financial Aid Office at your previous school(s).

NOTE: Students selected for Federal Verification must also submit:

a. signed photocopy of student and/or parent tax returns (forms 1040 and W-2) — or
b. an Income Certification Form if no tax return was filed (available from the Financial Aid Office)
Students selected for federal verification will be notified along with their preliminary award notice.

Occasionally the Financial Aid Office will also require other documentation. You will be notified by letter if any additional documentation is needed and must respond immediately in order to avoid delays.

3. New Students: Must satisfactorily complete all admission requirements and gain official acceptance to the BFA or MFA program. Financial aid decisions will not be made until official acceptance is granted.

4. An official financial aid award letter will be sent to all applicants who have completed the above application process beginning April 1 for students enrolling for the next academic year. Applicants have 30 days from receipt of the financial aid award package to return the signed award notice accepting or declining the aid offered. You may accept or decline all or only a portion of the offered aid. To decline any particular aid draw a line through the award where it appears on the award notice before returning the signed notice. Declining an educational loan will not result in increased grant eligibility. Responses received after 30 days may result in forfeiture of the aid offered.

Helpful Phone Numbers

Problems with FAF, FAFSA or SAR	**(609) 951-1025**
CAL Grant Inquiries	**(916) 445-0880**
Selective Service	**(708) 688-6888**

Request for Review

Financial aid awards are usually based on family income during the calendar year prior to the academic year for which the student receives the award. This is done because prior year income is generally a good predictor of current year income and because it is verifiable. When a family's finances change so that current year income is much higher or lower than that of the prior year, a review of the student's award is warranted. Other kinds of changes may also necessitate a review, for example, changes in family size, marital status, school enrollment status of other family members and so on. Families are required to notify the Financial Aid Office promptly and in writing of any changes in family circumstances so that appropriate award adjustments may be made.

Financial Aid Satisfactory Progress Policy

Required GPA

All BFA students receiving need-based financial aid (including loans) are required to maintain a cumulative GPA of at least 2.0. BFA students receiving an SFAI scholarship are required to maintain a minimum GPA of 3.0 each semester as a condition of their scholarship.
All MFA students receiving any type of financial aid are required to maintain a cumulative GPA of 3.0 (the equivalent of a P grade).

Required Enrollment

BFA students receiving aid as full-time students must complete a minimum of 12 units per semester. Part-time BFA students must complete all units for which they are receiving aid each semester. BFA students receiving scholarship assistance must maintain full-time enrollment to receive their full scholarship award. Scholarships will be pro-rated for less than full-time enrollment.
MFA students receiving aid as full-time students or receiving a Graduate Fellowship must complete a minimum of 15 units per semester. Part-time MFA students must complete all units for which they are receiving aid each semester.

Unit Deficiencies

Students failing to complete all units for which they have received aid will have a unit deficiency. Arrangements for making up unit deficiencies must be made with the registrar or an academic advisor.

Sanctions for Failure to Make Financial Aid Satisfactory Progress

In both the BFA and MFA programs unit deficiencies in excess of 9 units will result in financial aid probation. Appeals may be made in the presence of mitigating circumstances. Failure to make up a unit deficiency within the time specified in consultation with the registrar or academic advisor will result in suspension of financial aid and scholarship eligibility for a period of one school year. Financial aid recipients placed on academic probation are also automatically placed on financial aid probation and must maintain the required GPA and unit completion requirements in each subsequent semester.

Types of Financial Aid

The Art Institute administers three distinctly different types of aid: gift aid, educational loans and college work study. Each of these have specific characteristics that define availability and access. The following descriptions summarize each type and SFAI policy in regard to each. SFAI routinely packages most forms of aid, including Stafford Loans and college work study, in determining your individual ability to meet the cost of attendance.
Supplemental Loans (PLUS and SLS), may be used to replace all or a portion of the self-help (EFC and/or work) component of your budget.

Gift Aid

Gift Aid is any financial assistance that you are not expected to repay. Gift aid falls into two broad categories: Scholarships and fellowships and grants.

Scholarships and Fellowships: Merit Based

The Art Institute administers a number of scholarships that exist for the purpose of encouraging students who have demonstrated an outstanding suitability for SFAI through their artwork and personal accomplishments. While these scholarships confer a variable financial advantage over SFAI's grant programs since the Art Institute's need-based grant programs are already designed to meet as much need as possible, they are available without regard to financial need or national origin. Furthermore, these scholarships are guaranteed to be available throughout a student's enrollment at the Art Institute provided that a "B" average is maintained each semester. All scholarship amounts are adjusted annually for increases in tuition. Scholarships are pro-rated for less than full-time enrollment. All SFAI scholarships are deferrable for up to one semester for entering students and one year for continuing students on official leave of absence. Specific scholarships presently available are described below:

Sobel Memorial Scholarship (BFA)

Application deadline March 1 of each year

The Sobel Memorial scholarship program was established by the estate of Corinne and Stanton Sobel. This program provides scholarship support for BFA candidates: scholarships of $3500 and $5,200 were awarded in 1993-94. These scholarships are awarded to students entering SFAI for the fall term and to a limited number of continuing students who are eligible to participate in the annual Sobel Memorial Scholarship competition. Eligible continuing students will be notified in January. Sobel scholarships are offered for the duration of expected enrollment at SFAI. The actual length of the award term is based on your grade level upon entry. (See the Sobel application form at the back of this catalog.)

Community College Scholarship (BFA)

The Community College Scholarship program was established in 1980 to encourage enrollment in the BFA program by students attending community college art programs recognized by the Office of Admissions for providing educational programs consistent in quality and orientation with SFAI's curriculum. Recipients are selected by faculty at the sponsored community college, contingent upon acceptance for admission to the BFA program. Community College scholarships are offered for the duration of expected enrollment at SFAI. The actual length of the award term is based on grade level upon entry.

Graduate Fellowships (MFA)

The Graduate Fellowship Program, established in 1992, provides scholarship support ($4,000 per year for MFA candidates in 1993-94) who have demonstrated a particular suitability for SFAI through their artwork and personal accomplishments. Graduate Fellowships are awarded to incoming MFA candidates, are valid for a period of two years of enrollment in the MFA program and are adjusted annually for increases in tuition.

Grants: Need Based

Grants are any financial assistance that you are not expected to repay and that is awarded solely or predominately on the basis of need. Grants administered by the Financial Aid Office fall into three distinct categories: federal, state and SFAI.

Federal Grants

Federal Pell Grant (BFA)

The Federal Pell Grant program provides tuition assistance for undergraduates who are working towards a first bachelor's degree solely on the basis of need. Eligibility is determined on the basis of a "need analysis" of financial information submitted to the federal Government via the Free Application for Federal Student Aid. The result of this analysis is the computation of an estimated family contribution (EFC). The EFC is used in the awarding of most forms of need-based assistance. In the case of the Federal Pell Grant, students whose EFC is less than or equal to $2,100 may receive a grant. The maximum award for the 1993-94 award year (July 1, 1993 to June 30, 1994) was $2,300.

Federal SEOG (BFA)

The Federal Supplemental Educational Opportunity Grant (SEOG) is campus-based; funds for this program are granted to SFAI on an annual basis for distribution as a supplement to the Pell Grant for especially needy BFA students. At SFAI, SEOG is awarded to Pell- eligible students who have been considered for all other routinely packaged forms of aid and who still have a significant unmet need. SEOG awards to Art Institute students range of between $1,000 and $2,000 for the 1993/94 school year.

Institutional Grant (SFAI) (BFA, MFA and PB)

The Art Institute, like most colleges, through its institutional grant and scholarship programs, discounts tuition to many students based on their ability to pay or, in the case of scholarships, a demonstration through their artwork and personal accomplishments of an outstanding suitability for study at SFAI. The SFAI Grant program (SFAIG) is specifically administered to provide tuition discounts to students on the basis of need who, after consideration of all other routinely packaged sources of assistance are still unable to meet their full cost of education. SFAIG awards for the 1993-94 award year ranged from $600 to $6,150 for BFA students and $600 to $5,160 for MFA and PB students.

Director's and International Student Grants (BFA, MFA and PB)

In addition to the SFAI grant and scholarship funds the Art Institute maintains two small funds for students who have experienced unanticipated financial difficulties and have exhausted all other possible sources of aid. Inquiries should be directed to the director of admissions and financial aid. These awards are not automatically renewed from one year to the next.

State Grants

CAL Grants (BFA)

The state of California, through the Student Aid Commission, offers several grant programs. Those that may apply to SFAI undergraduates are the CAL Grant A & B. To qualify for a CAL Grant you must be a US citizen or permanent resident and a California resident attending an eligible school in California. To be considered for a CAL Grant, the Free Application for Federal Student Aid and GPA verification must be filed by March 2 of each year.

CAL Grant A assists low- and middle- income students with tuition/fee costs. Grant recipients are selected based on the basis of financial need and grade point average. The maximum CAL Grant A award for the 1993 /94 award year was $5,250.

CAL Grant B provides a living allowance (and sometimes tuition/fee assistance) for very-low-income students. Living allowances can range from $300 to $1,410; tuition/fee awards were for a maximum of $5,250 for the 1993-94 award year.

State Grants Outside of California

Residents of states other than California may be eligible for state grants for attendance at SFAI.

Alaska, District of Columbia, Maine, Maryland, New Hampshire, Pennsylvania, Rhode Island, Vermont and Florida allow state grants to be used for out-of-state enrollment under certain conditions. Contact your state's Department of Educational Assistance for specific information and application procedures for students who study out of state.

Federal Educational Loans (BFA, MFA and PB)

Educational loans are financial aid that you must eventually repay. Despite the necessity of eventual repayment, educational loans are an integral part of all financial aid packages. Currently federal law allows for a broad range of repayment options and deferments that minimizes the impact of monthly payments and helps you maximize your educational opportunities. Access falls into two categories: need based and non-need based. All students who maintain at least half-time enrollment may receive educational loans.

All educational loans require a separate bank application in addition to other financial aid application forms. Bank applications may be obtained from your local or previous lender or from the Financial Aid Office.

Need Based Loans

Federal Stafford Student Loan

(interest subsidized)

The Federal Stafford Student Loan is a low-interest loan designed to help you meet your educational costs.

Stafford Loans are routinely packaged by SFAI for all eligible students in determining your ability to meet your educational costs. In the 1993-94 academic year 97% of SFAI students receiving financial aid borrowed through the Stafford Loan program. The subsidized version of the Stafford Loan has the following features:

Eligible Borrowers

Eligibility for a subsidized Stafford Loan is on the basis of verified financial need. Borrowers must be US citizens or permanent residents.

Loan Limits

Annual maximum loan limits vary by grade level per school year:

First Year	$2,625
Sophomore	$3,500
Junior	$5,500
Senior	$5,500
Graduate	$8,500
Aggregate total limit:	
Undergraduate	$23,000
Aggregate total limit:	
Undergraduate and Graduate	$65,500

Interest Rates and Fees

First-time Stafford borrowers in 1993-94 borrowed at a variable interest rate of 6.22%, which may not exceed 9%.

Repayment

Principal and interest payments are deferred during periods in which you maintain at least half-time (6 units at SFAI) enrollment. The federal government will pay all of the interest on your loan until you begin repayment.

Initially Stafford borrowers are offered a standard repayment term - 10 years in most cases - that begins six months after you either graduate or fail to enroll at least half-time in college.

Non-Need Based Loans

As a result of the recent reauthorization of federal financial aid programs, the availability of non need-based educational loans has been significantly improved. This means that virtually all aid applicants may qualify for some financial assistance.

Unsubsidized Federal Stafford Loan

(no interest subsidy)

The Stafford Loan is also available without a demonstration of financial need. This version of the Stafford Loan differs from the need-based version in that the federal government does not pay the interest on your loan. Interest on an unsubsidized Stafford Loan is added to the principal while you are enrolled in school and during the six month grace period. Depending on your financial need you may be offered a portion of your Stafford Loan on a subsidized basis and the balance unsubsidized.

Federal Supplemental Loan for Students and Federal Parent Loan for Undergraduate Students

SLS and PLUS loans may be used as a supplement to other sources of aid and may replace all or a portion of both your personal contribution and/or the unmet portion of your educational budget. SLS and PLUS loans do not effect eligibility for campus-based grants. Supplemental loans have the following features:

Federal Parent Loan for Undergraduate Students (PLUS)

Eligible Borrowers

Credit-worthy parents of dependent undergraduates
US citizens or permanent residents

Loan Limits

Parents of all dependent undergraduates:

Cost of Education at SFAI ($21,065 in 1993/94)
– all other aid
PLUS Eligibility

Interest Rates and Fees

Origination fee: 5%; Insurance fee: not to exceed 3%.
Interest rate varies annually; maximum rate 10%; 6.64% in 1993-94.

Repayment

PLUS loans are not eligible for in-school deferment of interest and principle payments unless the parent borrower is also enrolled in college. PLUS loans enter repayment 60 days after disbursement of funds; standard term of repayment is 10 years in most cases.

Federal Supplemental Loan for Students (SLS)

Note: Beginning with the 1994-95 academic year, the SLS program will be incorporated into the Unsubsidized Federal Stafford Loan Program. Other specifics of the program will remain unchanged.

Eligible Borrowers

Independent undergraduate, graduate and (in special cases) some dependent students
US citizens or permanent residents

Loan Limits

Undergraduate Students

First Year and Sophomores:	$ 4,000	annually
Juniors and Seniors:	$ 5,000	annually

Aggregate total limit:	$23,000
Graduate Students	
All graduate students:	$10,000 annually
Aggregate total limit	
Undergraduate and graduate:	$73,000

Interest Rates and Fees
Origination fee 5%: Insurance fee: not to exceed 3%.
Interest rate varies annually; maximum rate 11%; 6.64% in 1993-94.

Repayment
SLS loans are eligible for in-school deferment of interest and principle payments. Interest is capitalized (added) to the original loan amount.

SLS loans prior to 7/1/93 enter repayment 60 days after graduation or failure to enroll at least half-time; standard term of repayment is 10 years in most cases.

SLS loans after 7/1/93 for students who also have borrowed through the Stafford Loan program enter repayment six months after graduation or failure to enroll at least half-time, all other SLS borrowers enter repayment 60 days after graduation or failure to enroll at least half-time; standard term of repayment is 10 years in most cases.

College Work Study

The College Work Study (CWS) program subsidizes student employment to provide alternative income resources to lessen the burden of taking out loans. Unlike off-campus jobs, income from College Work Study jobs does not have to be reported on your financial aid application. College Work Study is awarded as part of your financial aid package. New students and those who have not previously held a CWS position and who have sufficient eligibility are awarded an initial $2,000 eligibility. This amount may be increased once a CWS position is secured and may also be replaced with supplemental loan money if you are unable or do not wish to secure a CWS position. **You must be hired for a CWS position to take advantage of your CWS award.**

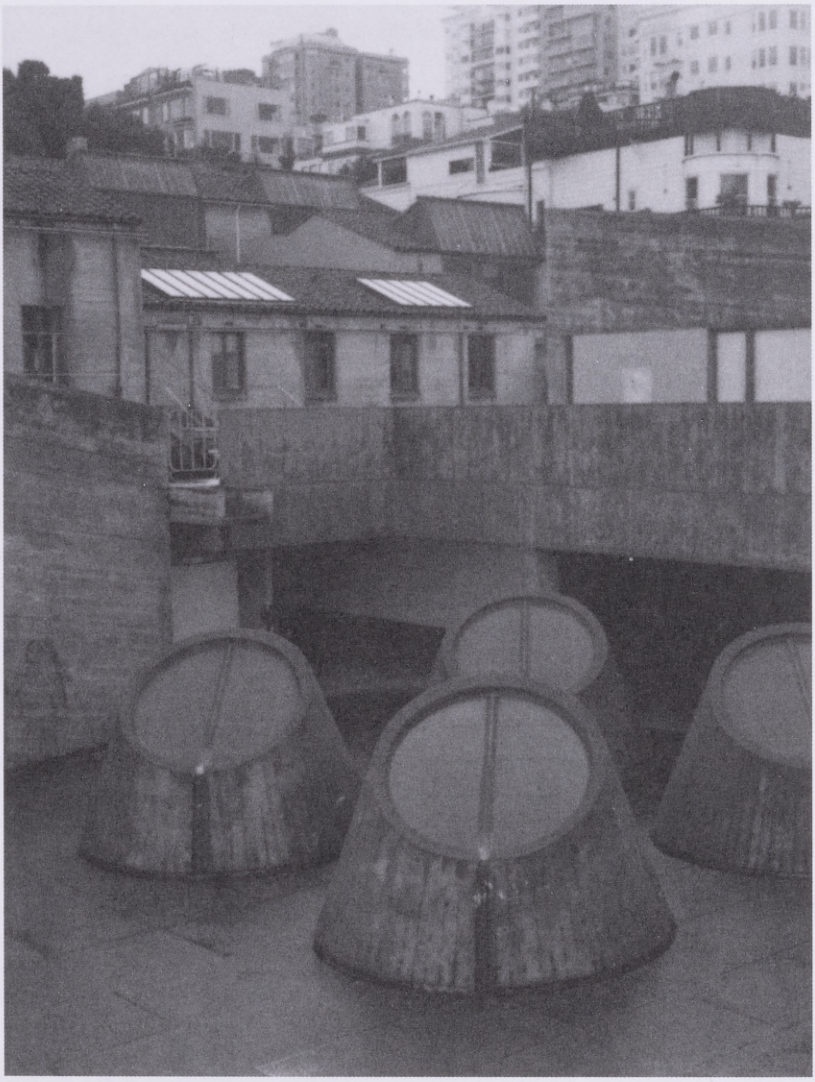
Accreditation

The San Francisco Art Institute is authorized by the California State Department of Education to operate as a private, post-secondary educational institution, and is affiliated with the University of California. The Art Institute is accredited by the Accrediting Commission for the Senior Colleges and Universities of the Western Association of Schools and Colleges and by the National Association of Schools of Art and Design.

Non-Discrimination/Non-Harassment Policy.

The San Francisco Art Institute admits students to its programs without regard to race, religion, national or ethnic origin, gender, sexual orientation, age or disability and does not discriminate on the basis of race, religion, national or ethnic origin, gender, sexual orientation, age or disability in the administration of its educational policies, financial aid or other programs, activities or employment policies.
Qualified disabled students who require special accommodation to participate in the Art Institute's programs should write to the Director of Admissions, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure currently presents barriers to mobility-

impaired students, SFAI specifically encourages them to notify the director of admissions as far in advance of the date of entry as possible so that necessary accommodations can be made.
Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice President of Administration, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133, or the Director of the Office for Civil Rights, US Department of Education, Washington, DC, 20202.



Sobel memorial scholarship entry form

(bfa fall entry applicants only)

Qualified **BFA applicants are transfer students, high school seniors and high school graduates.**

Ineligible **applicants have prior college degrees or previous SFAI degree program enrollment; MFA applicants are also ineligible.**

FILING DEADLINE IS MARCH 1.

(For a complete description of the sobel scholarship, see page 100.)

Personal Information (please type of print) ID#

LAST NAME _____ FIRST _____ MIDDLE/FORMER _____

☐ FEMALE ☐ MALE _____/_____/_____ DATE OF BIRTH (MO/DA/YR) _____ SOCIAL SECURITY NUMBER

CURRENT MAILING ADDRESS/STREET _____ CITY _____ STATE _____ ZIP _____

(_____) _____ TELEPHONE

PERMANENT ADDRESS/STREET _____ CITY _____ STATE _____ ZIP _____

(_____) _____ TELEPHONE

CURRENT HIGH SCHOOL OR COLLEGE _____ DATE OF GRADUATION _____

ADDRESS OF SCHOOL/STREETCITY _____ STATE _____ (_____) ZIP _____ TELEPHONE _____

SCHOOL OR COLLEGE ART TEACHER _____

HAVE YOU BEEN INTERVIEWED OR REVIEWED BY A REPRESENTATIVE OF SFAI IN THE PAST YEAR?

☐ NO ☐ YES

IF YES, NAME OF REPRESENTATIVE _____

LOCATION OF REVIEW _____

Write a brief description of your art work:

Competition Information

(please read and follow directions carefully)

A complete undergraduate application form and $50 fee, statement of purpose, official transcript and portfolio must be on file by March 1.

Competition

_____March 13, 1994
(for Fall 1994 entry only)

_____March 12, 1995
(for Fall 1995 entry only)

_____March 10, 1996
(for Fall 1996 entry only)

Primary Discipline

_____FILMMAKING

_____PAINTING

_____NEW GENRES

_____PHOTOGRAPHY

_____PRINTMAKING

_____SCULPTURE/
CERAMIC SCULPTURE

_____INTERDISCIPLINARY

Original work may be presented in person at the Sobel Review between 10 am and 3:30 pm. Appointments are required. Participants present original work individually in a personal faculty interview. Schedule an appointment with the Admissions Office at 1-800-345-SFAI, between February 15 and March 9 after you complete entry requirements. You may also apply by mail. Slide portfolios (15-20 examples) and/or video tapes, film, etc. may be mailed to the Admissions Office between February 15 and March 1.

PLEASE READ AND SIGN
I have read the Sobel Scholarship Entry Form instructions and conditions. I understand that to be considered for a scholarship award my application and entry form must be submitted by March 1. I also understand that all materials I submit become the property of SFAI and that faculty decisions are final.

SIGNATURE **DATE**

Filling Out the Admissions Application

1. Print/type your last, first and middle name. List any former or maiden name.
2. Current mailing address and phone number.
3. Permanent address and phone number if it differs from mailing address.
4. Please check the appropriate box.
5. Enter date of birth. Month, day, year.
6. Enter your country of birth.
7. U.S. citizens and resident aliens list social security number.
8. Check appropriate box and indicate current citizenship. International students must list country of origin.
9. Foreign applicants only: Indicate if you require a student visa. If not, list your current visa status. Enter the country which issued your current passport.
10. This information is optional.
11. Check the program you are applying for. BFA: An entering freshman or transfer student. MFA: An entering graduate student with prior baccalaureate. Post-Baccalaureate: In the event that you are not accepted into the MFA Program, would you like to be considered for the Post-Baccalaureate Program? If so, check Post-Baccalaureate.
12. Indicate term and year of intended entry.

13a. Check primary discipline or area of study. MFA applicants applying to multiple areas must submit a separate application (xeroxes are acceptable) and statement of purpose for each area.

13b. BFA applicants check intended curricular option. See BFA Program description. All freshmen check "Core."

14 Indicate any prior SFAI attendance.

15. List the name of the high school you attended. List your date of graduation or GED test date. List all colleges or universities attended for college credit. Freshmen must have high school transcripts and SAT/ACT test scores sent. Transfers with less than 60 credits towards a bachelors degree must send high school transcript along with college transcripts. MFA applicants must submit transcripts from all colleges listed and are not required to submit high school transcripts.
16. Check if you intend to apply for financial aid. (Foreign applicants are not eligible for financial aid.) Indicate if you have already submitted your FAF and FAFSA or if you need forms sent to you.
17. Please indicate if your portfolio, (original work, slide sheet [BFA only] or slides in a carousel [MFA only]) is enclosed with your application, will follow under separate cover or has already been reviewed by an admissions representative.
18. Please enclose a self-addressed stamped envelope large enough to return your portfolio. If you send stamps, indicate the dollar amount. If you will pick up your portfolio, keep in mind the admissions office only holds your portfolio for 30 days from date of notification. **It is strongly encouraged that you send return postage with your portfolio to insure its return.**
19. A $50 (BFA) or $60 (MFA) non-refundable fee must accompany your application. It does not apply toward tuition.
20. Check your application to make sure all information entered is accurate and current.
21. Check if you would like to receive a copy of our videotape.

Please have all materials sent to:

San Francisco Art Institute
Admissions Office
800 Chestnut Street
San Francisco, CA 94133

1-800-345-SFAI

Admissions Application

A STATEMENT OF PURPOSE MUST ACCOMPANY THIS APPLICATION. THIS STATEMENT IS AN IMPORTANT PART OF THE ADMISSIONS REVIEW PROCESS. PLEASE WRITE A BRIEF ESSAY ON A SEPARATE SHEET DESCRIBING YOURSELF, YOUR IDEAS, YOUR ARTWORK AND YOUR REASONS FOR APPLYING TO THE SAN FRANCISCO ART INSTITUTE. INCLUDE ANY RELEVANT WORK OR TRAVEL EXPERIENCE. (WRITE YOUR NAME AT THE TOP OF EACH PAGE.)

HOW DID YOU HEAR ABOUT THE SAN FRANCISCO ART INSTITUTE?

- ☐ SFAI REPRESENTATIVE _____
- ☐ FACULTY MEMBER _____
  - SCHOOL _____
  - CITY _____
- ☐ PORTFOLIO DAY _____
- ☐ COLLEGE GUIDE _____
- ☐ FRIEND _____
- ☐ AD _____
- ☐ OTHER (PLEASE SPECIFY) _____

BFA AND MFA APPLICATION CHECKLIST

PLEASE BE SURE THE FOLLOWING CREDENTIALS AND MATERIALS ARE SENT TO THE SFAI ADMISSIONS OFFICE:

- ☐ SIGNED APPLICATION FORM
- ☐ PERSONAL STATEMENT
- ☐ APPLICATION FEE OF $50 (BFA) OR $60 (MFA)
- ☐ HIGH SCHOOL TRANSCRIPT WITH GRADUATION DATE AND DIPLOMA AND SAT OR ACT TEST SCORES
- ☐ OFFICIAL COLLEGE TRANSCRIPTS FROM ALL PREVIOUS COLLEGES AND UNIVERSITIES ATTENDED
  (TRANSFER APPLICANTS: PLEASE ATTACH A LIST OF COURSES CURRENTLY IN PROGRESS.)
- ☐ PORTFOLIO

FOREIGN STUDENTS APPLICATION CHECKLIST

- ☐ SIGNED APPLICATION FORM
- ☐ PERSONAL STATEMENT
- ☐ APPLICATION FEE OF $50 (BFA) OR $60 (MFA) (U.S. CURRENCY ONLY)
- ☐ SECONDARY LEAVING CERTIFICATE OR MATRICULATION EXAMINATION (WITH CERTIFIED ENGLISH TRANSLATION)
- ☐ OFFICIAL TRANSCRIPTS (WITH CERTIFIED ENGLISH TRANSLATION)
  (TRANSFER APPLICANTS: PLEASE ATTACH A LIST OF COURSES CURRENTLY IN PROGRESS.)
- ☐ TOEFL RESULTS
- ☐ PORTFOLIO
- ☐ CERTIFICATION OF FINANCES FORM

Mail materials to:
SAN FRANCISCO ART INSTITUTE, ADMISSIONS OFFICE
800 CHESTNUT STREET, SAN FRANCISCO, CA 94133

OPEN

17. MY PORTFOLIO: ☐ ORIGINAL WORK: ☐ SLIDE SHEET: (BFA ONLY) ☐ SLIDES IN A CAROUSEL: (MFA ONLY)

☐ IS ENCLOSED.

☐ WILL FOLLOW APPLICATION UNDER SEPARATE COVER.

☐ (BFA ONLY) HAS BEEN REVIEWED BY AN ADMISSIONS COUNSELOR AT:

☐ OPEN HOUSE ☐ PORTFOLIO DAY ☐ ADMISSIONS OFFICE

REVIEWER'S NAME (If known) _____

18. PLEASE RETURN MY PORTFOLIO: (PLEASE REFER TO PAGE 84 (MFA CATALOG) OR PAGE 91 (BFA CATALOG) FOR DETAILED PORTFOLIO RETURN INSTRUCTIONS.)

☐ I HAVE ENCLOSED A SELF-ADDRESSED STAMPED ENVELOPE.

☐ I HAVE ENCLOSED RETURN POSTAGE (U.S. CURRENCY ONLY) IN THE AMOUNT OF $_____.

☐ I WILL PICK UP MY PORTFOLIO WITHIN 30 DAYS OF MY ADMISSIONS NOTIFICATION.

19. IMPORTANT: ALL APPLICANTS

PAYMENT OF NON-REFUNDABLE $50 FEE (BFA) OR $60 FEE (MFA) MUST ACCOMPANY THIS APPLICATION; IT DOES NOT APPLY TOWARD TUITION. IT IS THE APPLICANT'S RESPONSIBILITY TO HAVE AN OFFICIAL TRANSCRIPT SENT TO THE ADMISSIONS OFFICE FROM EACH COLLEGE OR UNIVERSITY ATTENDED FOR CREDIT. TRANSCRIPTS NOT RECEIVED BY THE END OF THE FIRST SEMESTER WILL NOT BE CREDITED.UPON ACCEPTANCE. THE STUDENT IS REQUIRED TO PAY A NON-REFUNDABLE TUITION DEPOSIT OF $300, WHICH IS APPLIED TOWARD TUITION FOR THE SEMESTER OF ENTRY.

20. CERTIFICATION

I CERTIFY THAT TO THE BEST OF MY KNOWLEDGE ALL OF THE INFORMATION CONTAINED IN THIS DOCUMENT IS TRUE AND CURRENT. I UNDERSTAND THAT THE PENALTY FOR FALSIFIED INFORMATION WILL BE IMMEDIATE DISMISSAL. I AGREE, IF ACCEPTED, TO ABIDE BY THE RULES AND REGULATIONS OF THE SAN FRANCISCO ART INSTITUTE.

_____

SIGNATURE DATE

21. ☐ PLEASE SEND ME A COPY OF SFAI's VIDEOTAPE

FOR OFFICIAL USE ONLY

CHECK/CASH _____

DATE REC'D _____

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Alumna:
Juliet Stelzmann

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Personal Information (Please type or print)

ID #

1. LAST NAME _____ FIRST _____ MIDDLE _____ FORMER/MAIDEN NAME _____

2. PERMANENT ADDRESS/STREET _____ CITY _____ STATE/COUNTRY _____ ZIP _____ ( ) TELEPHONE _____

3. MAILING ADDRESS/STREET _____ CITY _____ STATE/COUNTRY _____ ZIP _____ ( ) TELEPHONE _____

4. ☐ FEMALE ☐ MALE

5. _____/_____/_____ DATE OF BIRTH (MO/DA/YR)

6. _____ COUNTRY OF BIRTH

7. _____-_____-_____ SOCIAL SECURITY #

8. CITIZENSHIP: ☐ U.S.A. ☐ RESIDENT ALIEN ☐ INTERNATIONAL APPLICANT: _____ COUNTRY OF CITIZENSHIP

9. (FOREIGN APPLICANTS) REQUIRE I-20 STUDENT VISA? ☐ Yes ☐ No PASSPORT GRANTED BY: _____

CURRENT VISA STATUS: _____ COUNTRY: _____

10. OPTIONAL (INFORMATION ON ETHNIC ORIGIN AND PHYSICAL LIMITATIONS OR DISABILITIES IS COLLECTED FOR COMPLIANCE WITH FEDERAL REGULATION.)

☐ WHITE, NON-HISPANIC 01
☐ BLACK, NON-HISPANIC 02
☐ AMERICAN INDIAN/ALASKAN 03
☐ ASIAN, PACIFIC ISLANDER 04
☐ HISPANIC 05

DESCRIBE ANY PHYSICAL OR LEARNING LIMITATION OR DISABILITY: _____

11. APPLYING FOR:

☐ BACHELOR OF FINE ARTS 01
☐ MASTER OF FINE ARTS 02
☐ POST BACCALAUREATE 03 (ONLY IF APPLYING TO MFA ALSO)

12. TERM

☐ FALL 19_____
☐ SPRING 19_____

13A. PRIMARY DISCIPLINE/AREA OF STUDY (CHECK ONE)

☐ FILMMAKING
☐ PHOTOGRAPHY
☐ PAINTING
☐ PRINTMAKING
☐ NEW GENRES
☐ SCULPTURE/ CERAMIC SCULPTURE

13B. INTENDED BFA CURRICULUM (CHECK ONE) UNDERGRADUATES ONLY

☐ CORE (ALL FRESHMEN)
☐ MAJOR
☐ CONCENTRATION
☐ INTERDISCIPLINARY

14. HAVE YOU ATTENDED SFAI BEFORE?

☐ NO
☐ YES
☐ DEGREE
☐ NON-DEGREE
☐ EXTENSION
☐ YOUNG ARTIST
☐ MOBILITY

WHEN DID YOU ATTEND?

_____ SEM/YR TO _____ SEM/YR

Educational History Please request that an official transcript from each school listed below be sent to the Office of Admissions.

15. HIGH SCHOOL ATTENDED _____ CITY _____ STATE _____ DATE OF GRADUATION/GED TEST DATE _____

BELOW, LIST COLLEGES OR UNIVERSITIES ATTENDED FOR COLLEGE CREDIT (LIST MOST RECENTLY ATTENDED FIRST)

SCHOOL NAME	CITY	STATE	DATES ATTENDED	DEGREE

16. FINANCIAL AID ALL AID APPLICANTS MUST HAVE A FINANCIAL AID TRANSCRIPT SENT TO THE FINANCIAL AID OFFICE FROM EACH POST SECONDARY INSTITUTION ATTENDED.

DO YOU INTEND TO APPLY FOR FINANCIAL AID? ☐ NO ☐ YES (U.S. CITIZENS AND RESIDENTS ONLY)

☐ I RETURNED MY FAF AND FAFSA ON _____ DATE

☐ I HAVE NOT RECEIVED THE FAF AND FAFSA. PLEASE SEND ME ONE.

(OVER)

Please fill out both sides of this form.

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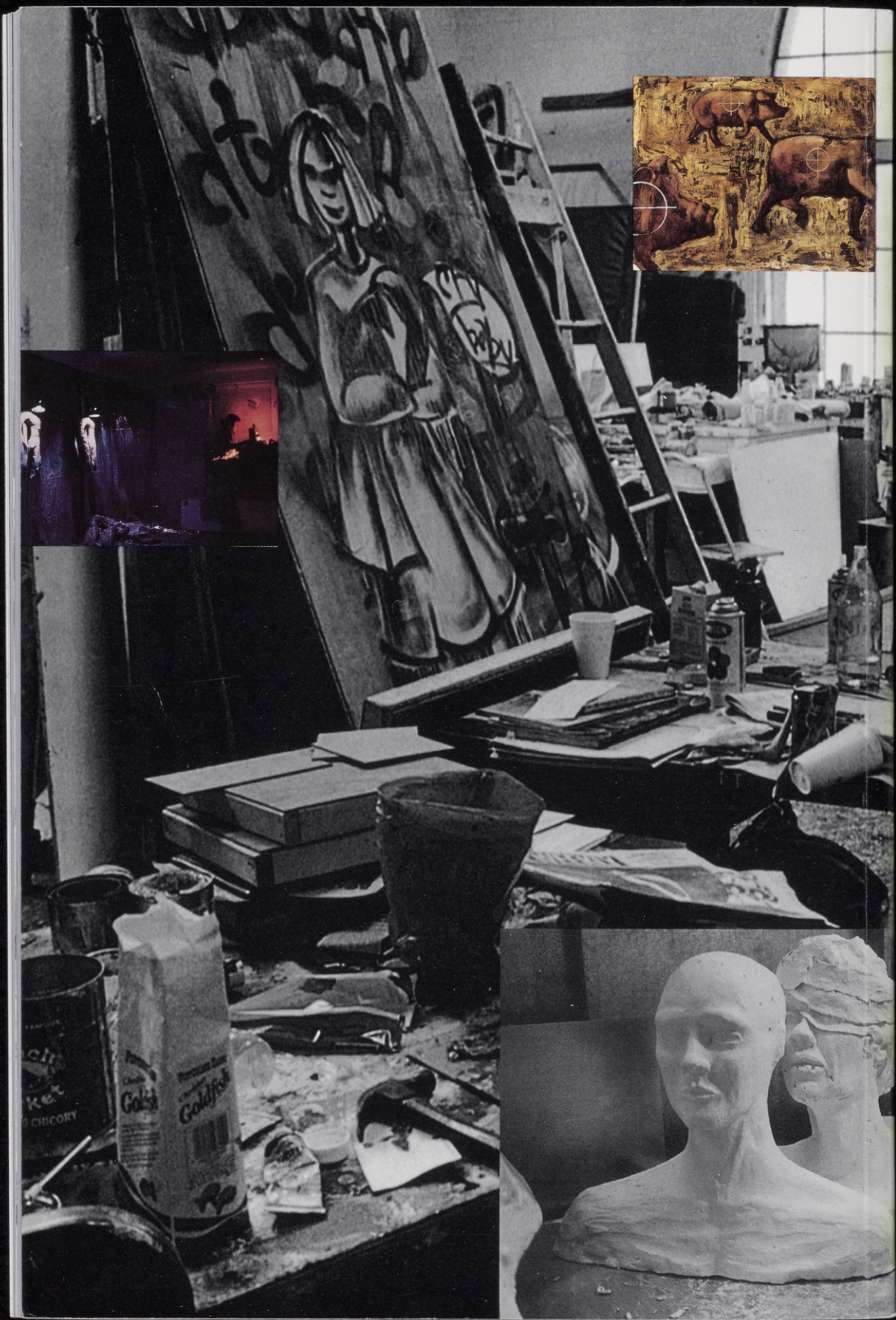
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